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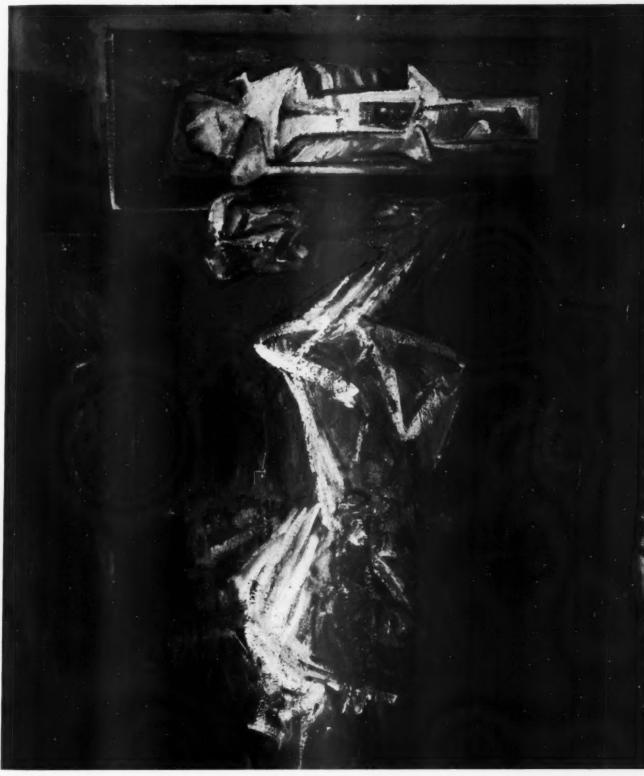
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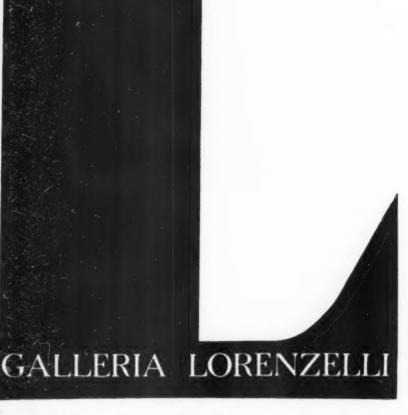
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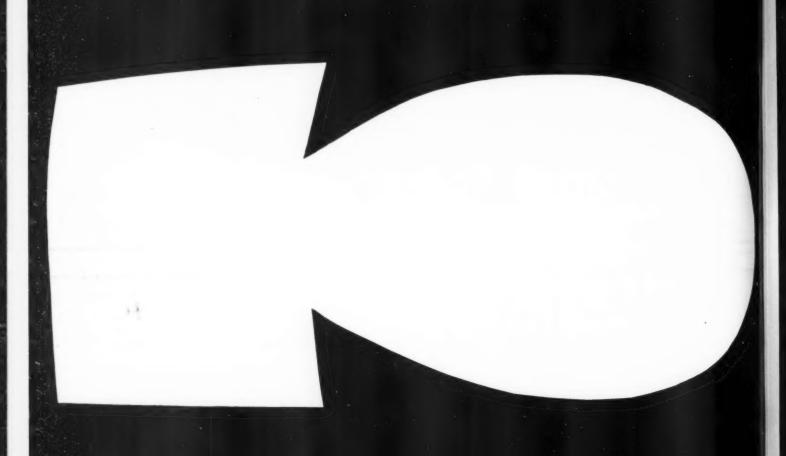
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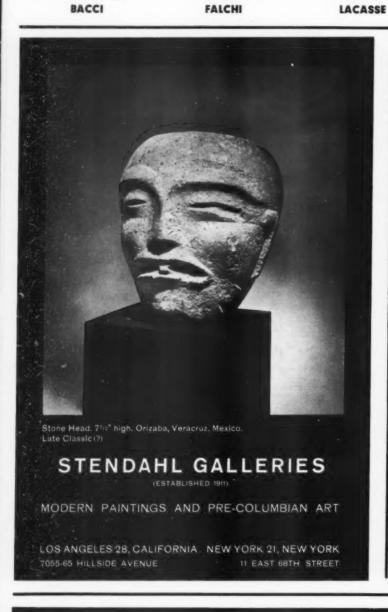
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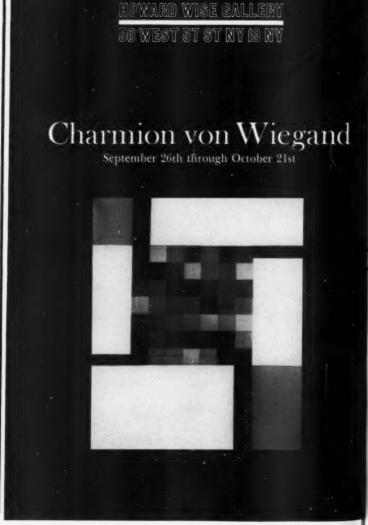
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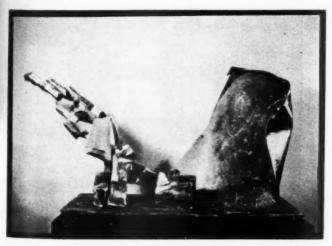
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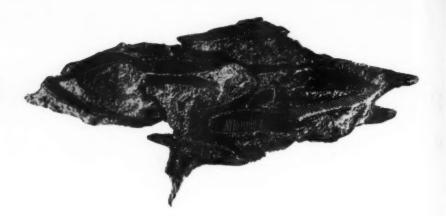
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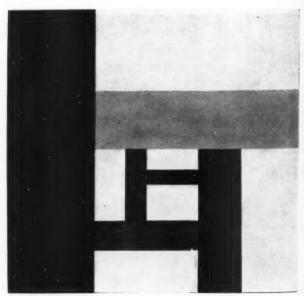
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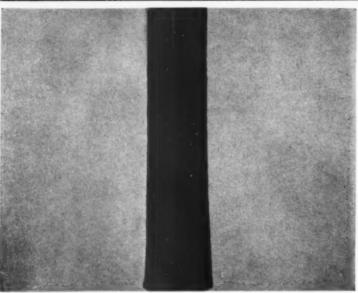


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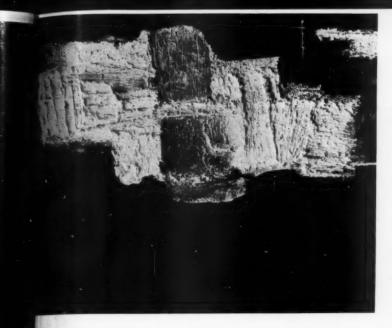
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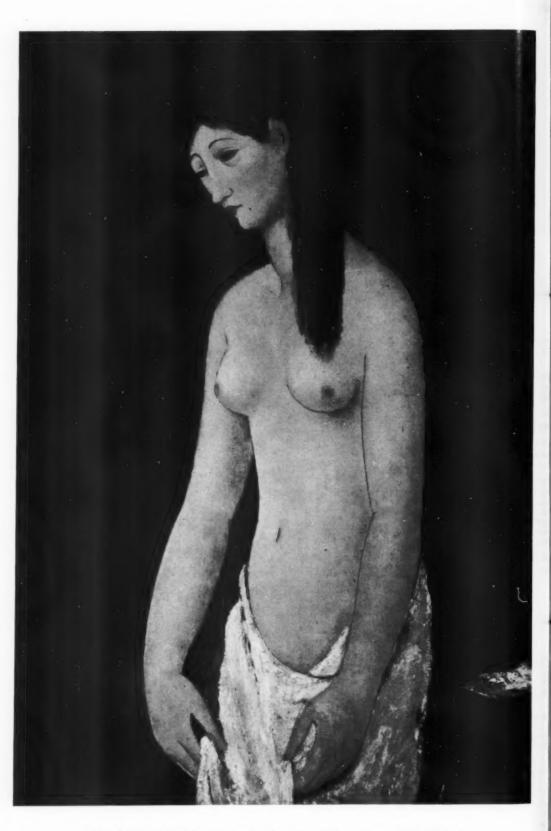
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Modern Art in Poland:

The Legacy and the Revival

Jules Langsner

Recent group exhibitions in New York, Chicago, and Washington galleries of paintings by members of the Polish avante garde elicited a response generally composed of about equal parts of astonishment, enthusiasm, and perplexity. After all, for most Americans, Poland is an improbable kind of country, concealed in enigma and veiled in mystery. Consequently, few spectators were prepared for the creative reach of the artists in today's Poland. It was believed that talented artists of Polish birth necessarily emigrated to Paris for an encouraging and stimulating milieu, just as, earlier in the century, the Poles Jacques Lipchitz, Louis Marcoussis, Elie Nadelman, and Jankel Adler realized their potentialities by going abroad. This notion of Poland as a pictorial wasteland is far from accurate. From 1917 to the onset of World War II a surprising number of creatively vigorous painters and sculptors were at work in Poland, particularly in Warsaw and Cracow, the two pivots of intellectual and cultural life of the country. The interval years between World Wars found Polish artists participating in such manifestations of the creative spirit as Cubism, Constructivism, Suprematism, Geometric Abstraction, and Surrealism, often bringing to these developments an independently-minded approach. Artists of the caliber of the sculptors Xavier Dunikowski, Katarzyna Kobro, Henryk Wicinski, and August Zamoyski, and the painters Leon Chwistek, Jan Cybis, Tytus Cyzewski, Karol Hiller, Jerzy Janisch, Maria Jarema, Stanislaw Ososowicz, Piotr Potworowski, Zbigniew Pronaszko, Henryk Stazewski, Jonasz Stern, Władisław Strzemski, Wacław Taranczewski, Stanisław Witkiewicz, Romauld Witkowski, and Teresa Zarnower were not content with keeping abreast of developments abroad. In such venturesome movements as "Formism", "Unism", "Blok", and "Praesens" they contributed to the expansion of visual frontiers. Scarcity of information in the West concerning modern Polish art between the Wars evidently resulted from a "failure" to establish proper connections with the Paris-London-New York gallery-museum-publication apparatus. Today scores of key works by these pioneer modernists can be seen in museums in Cracow, Lodz, Lublin, Poznan, and Warsaw despite the massive destruction suffered during World War II. The resurgence of the exploratory spirit in Polish painting, sculpture, and printmaking that began in 1955 thus was a resumption of attitudes flourishing in the years before 1939.

The beginnings of modern art in Poland go back to 1897. In that year an association of artists committed to different tendencies—principally Realism, Post-Impressionism, and Symbolism—founded the society called "Sztuka" (Art) to assert their independence of the entrenched old guard. The members of "Sztuka" directed their attention to imaging native folklore and subjects familiar in every-day life rather than the historical genres favored by the academicians. The painter Witold Wojtkiewicz (1879—1909) played a leading role in this effort. Wojtkiewicz, having been a student at the Académie Julien in Paris, came under the influence of Symbolism, Post-impressionism, and latterly, Expressionism. Though he visited Paris from time to time, he shaped a vision at once personal to himself and peculiarly Polish in its Romanticism, heightening the force of imagery with devices stemming from advanced French painting of his day.

From the turn-of-the-century to the present day the sculptor Xavier Dunikowski (born 1875) has occupied a unique position in Poland. Long identified with the aspirations of the Polish people, he enjoys the kind of veneration accorded Rodin in France and Thorwaldsen in Denmark. Dunikowski refused to leave the country in 1939, spending the next five years imprisoned at Auschwitz. A fervent expressionist, Dunikowski drastically simplified forms, wrenching figures in dramatic postures to intensify emotion as early as the first years of the century. The tensed eloquence of many Dunikowski sculptures can be seen in the 1901 "Destiny". The gaunt nude couple, heads completely featureless, are fused in an agonal posture that appears to stretch emotion to its limits. Dunikowski has not been unaware of developments in art across the frontier.

One sees in his sculpture, from about 1917 onwards, the impact on him of the innovations of Cubism and Futurism, adapted to serve his vehement expressionist approach. A monumental 1917 concrete sculpture by Dunikowski housed in the National Museum in Warsaw calls to mind the compelling vigor of Boccioni's "Unique Forms of Continuity in Space", though the massive simplifications of the seated Herculean figure are closer to the orbit of Cubism than of Futurism. No survey of twentieth century sculpture, with any pretension to historical accuracy, can afford to disregard this pioneering effort by Dunikowski.

Among forerunners of present-day art in Poland, Tadeusz Makowski (1882—1932) is something of a combined Rousseau-Ensor precursor. Arriving in Paris in 1908, Makowski responded to the inceptions of Cubism, at the same time preserving his intention to produce a vernacular kind of modern painting. This was accomplished by presenting folk and child lore in a volumetric style, somewhat on the order of Gromaire, and infused with a luminous palette reminiscent of Bonnard. Makowski showed at the Salon des Indépendants in 1911, and in 1923 he exhibited with a group that included Gromaire and Pascin. To see the bulk of Makowski's work one must go to Poland. His reputation outside the country, as a consequence, unfortunately has suffered.

The full impact of twentieth century art first reverberated in Poland in 1917. In that year a group calling itself the "Polish Formists" was launched in Cracow in opposition to prevailing official and traditional styles. The position of the formists was anti-naturalist. They called upon Polish artists to take into consideration recent developments in Cubism, Futurism, and Expressionism, and to present the work of art as an autonomous entity. Zbigniew Pronaszko, painter, sculptor, theoretician, a chief spokesman of the movement, voiced this concept in 1917—"Painting cannot be a 'return to nature', but must always be a return to the image—an image being the purposeful, logical filling-in with chosen forms of a predetermined space, making of it a uniform organism." The effort to fashion an autonomous work of art can be seen in such typical works of the formists as the 1917 "Fencing" by Leon Chwistek (1884-1944). Here a futurist kinetics is achieved by whirling segmented forms and partitioned space in a centrifuge. Tytus Czyzewski (1885-1945) fused the intersecting planes of Cubism with the figurative distortions of Expressionism in the 1918 "Salome". As for Romauld Witkowski (1876-1950), one of the first adherents of Cubism in Poland, his articulation of blunt and powerful forms in faceted space, as in "Drunk Driver" (1921), suggests the early Léger of 1909.

The works of sculptor August Zamoyski (born 1893) paradoxically realized the autonomy of the work of art the formists aspired to achieve, while suggesting internal states of being. Thus the 1917 trenchant, cubist-like Zamoyski "Head", divided into spherical partitions, implants in the viewer a sense of brutal power and resolute energy. Zamoyski's creative initiative was manifest in 1916 before the launching of "Polish Formism" in the proto-surrealist sculpture titled "Two", an enigmatic interlocking of machine shapes and human-like appendages that somehow curiously resembles certain totemic images of Victor Brauner.

The formists exerted themselves in many directions: philosophic and esthetic speculation, publishing, staging exhibitions, presenting lectures, holding conferences. By doing so they changed the climate of art in Poland. Before the demise of the movement in 1922 its influence had been felt in Polish literature and theater as well as in the plastic arts.

Following the dispersal of the formists in 1922, a band of young Polish painters studying in Paris organized an informal group in 1923 designating itself the "Paris Committee", or "K. P." as it came to be known, the initials standing for "Komitet Paryski". Led by Jozef Pankiewicz, a friend of Bonnard and a Professor at the Academy of Fine Arts in Cracow, the "Paris Committee" endeavored to animate commonplace subjects—primarily landscape and the human figure—with lyrical exuberance by means of the liquid and luminous palette of such post-impressionists as Bonnard. After their return to Poland the artists continued this colouristic approach, becoming, before the start of hostilities in 1939, the most popular school of modern painters in the country, including, among others, Jan Cybis (born 1897), Artur Samborski (born 1898), and Piotr Potworowski (born 1898). The stress on colourism was also to influence such lyricists as Waclaw Taranczewski (born 1903), an artist of considerable gifts who incorporated in his work a transparent linear Cubism with the flattened intense colour of Matisse.

Meanwhile a number of young artists of the same generation were carrying the program of the formists a step further by venturing



Xawery Dunikowski: Destiny. 1901.

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August Zamoyski: Head. 1917.



August Zamoyski: Two. Ca. 1916.



Tytus Czyzewski: Salome. Ca. 1918.

into purist abstraction. These artists-notably the painters Henryk Stazewski (born 1894), Wladislaw Strzeminski (1893-1952), and Teresa Zarnower, the sculptor Katarzyna Kobro, and the pioneer of experimental film, Mieczyslaw Szczuka (1898-1922)-in 1924 founded the society known as "Blok". They announced in their publication-"Blok"-the demise of the figure as a rewarding concern for the modern artist, advancing the idea that it was incumbent upon the artist to renounce his individualistic tendencies in favor of dispassionate objectivity. The "Blok" group envisaged a new role for the pictorial arts-that of an objectified mode of vision integrated with industrial design and architecture as a contribution to the urban environment of the twentieth century. Writing in "Blok" in 1924 Stazewski maintained, "Abstract art is not something detached from nature. However it stops being descriptive and operates by way of plastic means. It is the plastic equivalent of nature." Zarnower's 1924 "Composition" of "pure" curved, squared and recti-linear elements typifies the "Blok" program, as does the 1924 space construction "Sculpture" of glass and industrial metals by Katarzyna Kobro. The Kobro space constructions reveal the influence in Poland of Russian Constructivism introduced in 1921 by Karol Hiller (1891 - 1939).

In 1926 the "Blok" artists Stazewski, Strzemski, and Kobro, together with Hiller (executed by the Nazis in 1939), and the modern architects Bohdan Lachert and Szymon Syrkus launched "Praesens", a movement advocating primary emphasis on the architectonic and machine age aspects of painting and sculpture. The position of "Praesens" was stated by Stazewski: "Nature has colcur and form but masked by matter. Ancient and Renaissance sculpture and painting expressed those relations by way of natural and organic forms, taken from the world outside. The art of today gives a 'clean' (i.e. 'pure') plastic expression to those relations in abstract and mechanical forms. This new plasticity shows abstraction as a possibility of expressing universal truths governing our present collective style." The "Praesens" group disseminated their program by staging exhibitions and participating in shows abroad, notably the Machine Age Exhibition in New York in 1927 and "Circle and Square" in Paris in 1930. They also published the journal "Praesens" and a series of influential books.

Among the most important of these volumes for modern Polish painting was a theoretical work by Strzemski in 1928 titled "Unism in Painting". According to the Polish critic Janusz Bogucki, "... a unistic picture was to be completely united with the surface of the canvas and entirely free from disquieting, expressive forms which would separate this surface or 'slide' over it. In order to avoid the appearance of a form through which personal temperament, emctional unrest of the artist is manifested, the creator of 'Unism' suggested to the followers of his doctrine the utilization of an 'arithmetic method', an exact mathematical discipline while working on the canvas. This aimed at achieving well-balanced construction through the unification of shape, colour, and space with the painting's surface. Paintings within the restrictions of such a rigorous doctrine Strzemski averred, were not, however, to serve merely esthetic contemplation. On the contrary, this was to be like a concentrate of art ideas, an experimental solution of the problems of form, whose application and development in town planning, architecture and esthetic shaping of all objects created by man would allow conscious organized beauty to pervade all of man's life."

During this period of intense exploratory efforts in Poland the works of Arp and Mondrian as well as those of the constructivists and Malevitch contributed to the volatile stirring of ideas. Indeed, no account of Polish art in the Twenties would be complete without citing the appearances in Warsaw of Kasimir Malevitch. Under the auspices of "Praesens", the founder of Suprematism lectured to highly-responsive audiences. So great was the clamor to hear Malevitch in 1927 people unable to secure admission to the hall gathered outside to engage in discussion for themselves.

This fermentation continued in the Thirties. Thus the avante garde artists and writers of Lodz joined forces in 1930 under the name "a.r." (artistes révolutionnaires) with the aim of publishing experiments in poetry and sponsoring an international Gallery of Modern Art in the Lodz Museum. The "a.r." Gallery exhibited works by such artists as Arp, Täuber-Arp, Léger, Ozenfant, Van Doesburg, Helion, and Ernst. In the same year Polish surrealists assembled in Lvov. Endorsing the 1924 Surrealist Manifesto of André Breton, they formed the "Artes" group. The surrealist impulse in Poland during the

thirties was represented by such artists as Marek Wlorarski (1903-1961) and Ludwik Lille. Wlorarski subsequently abandoned Surrealism, turning to a nuanced abstraction of flat geometric forms. Surrealism has active proponents in today's Poland though the works tend to be mannered and stereotyped, the most accomplished portrayers of the unconscious being Kazimierz Mikulski (born 1918) and Jerzy Skarzynski (born 1924). During 1930 the rising generation of modernists in Cracow formed the Cracow Group in opposition to the entrenched authority of the post-impressionists. They were against the issuing of pompous declarations, conceiving modern art as a revolutionary social force. The Cracow Group included such first-rate talents as Maria Jarema (1908 - 1958), a sculptor and painter of considerable inventive power, the painter Jonasz Stern (born 1904), now, as then, one of the ancient city's foremost experimentalists, and the remarkable Henryk Wicinski (1908—1943), a sculptor whose clustered organic forms approximate tendencies emerging in the medium today.

With this viable legacy, it should be apparent, modern art in today's Poland did not spring forth in a kind of virginal birth. The creative revival now taking place in Polish painting, sculpture, and printmaking dates from 1955—the year of "The Young Painters Arsenal Exhibition" in Warsaw. Staged in an arsenal building the exhibition had an impact in modern Poland not unlike that of the 1913 Armory show in New York by introducing modern art to a new audience having only the sketchiest acquaintance with it. Activity in the visual arts currently tends to center in Cracow, Warsaw, and Zakopane, a mountain resort and art colony near the border of Czechoslovakia, though some of the country's leading artists reside in such cities as Lodz and Poznan. The visitor to Poland today encounters the same spectrum of esthetic persuasions he does at home.

Whether realist, post-impressionist, surrealist, or abstractionist, each artist pursues his destiny in his own fashion, gaining a livelihood by teaching, magazine illustration, designing posters or theater sets, frequently depending on the assistance of a working wife. Art dealers and private collections of any consequence are non-existent, the galleries being managed by artists joining forces to present their works, singly or in groups. Until the recent flurry of exhibitions by prominent members of the avante garde in Paris, the United States, and Germany, the chances of selling were, to all intents, nil, except at rare intervals to museums housing contemporary works of art. This condition has had a purifying effect on modern Polish art in that painters and sculptors were freed of pressures to "follow the trend". Modern artists in Cracow and Warsaw have been impelied by some inner necessity and not by rewards of fame, status, or financial gain. Contemporary Polish artists long were out of touch with developments abroad, a circumstance as much an advantage as a handicap. Sufficiently acquainted with recent departures to be challenged, they have not been so exhaustively informed as to be inhibited in trying their hand at something that may already have been done.

Modern artists in today's Poland avoid affilation into doctrinal groups. Each artist considers himself a self-determining force, each seeking the most intense personal realization. "Our art draws its originality", the Warsaw critic Ryszard Stanislawski has stated, "from a profound necessity to reveal the most intimate content, to give a new and personal interpretation of the intricacies of reality. By means of an expressive manner, dramatic conflicts and violent contrasts, the young painters accent their independence of convention."

If Polish artists are not aligned according to verbal credos, and consequently present in their works a wide range of approaches, nevertheless it is possible to discern among the modernists a prependerant engagement with one or another kind of expressive abstraction. Many young painters in contemporary Poland have come under the influence of such young Spanish artists as Raphael Canogar, Eduardo Chillida, Manolo Millares, Antonio Saura, and Antonio Tápies. Like the Spaniards, these young Poles are keenly aware of the evocative connotations of roughened, welted, heavilyembossed and deeply-incised surfaces. They tend to seek hidden meanings and psychological associations of variously textured, shredded, and ripped materials, sometimes employing the discarded artefacts of an industrial civilization. This effort to reveal the image through the properties of the surface can be found in works by such diverse artists as Zbigniew Beksinski, Marian Bogusz, Tadeusz Kantor, Bronislaw Kierzkowski, Alexander Kobzdej, Jan Lebenstein, Adam Marczynski, Jadwiga Marziarska, Wanda Pakliknowska-Winnicka, Teresa Rudowicz, and Marian Warzecha.

How did the Poles discover the works of the young Spaniards? The artists with whom this observer spoke said they had seen repro-

Janusz Bogucki, "Contemporary Polish Painting", Polonia Publishing House, Warsaw, 1958.



Romauld Witkowski: Drunk Driver. 1921.

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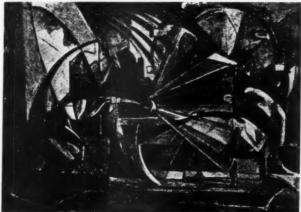
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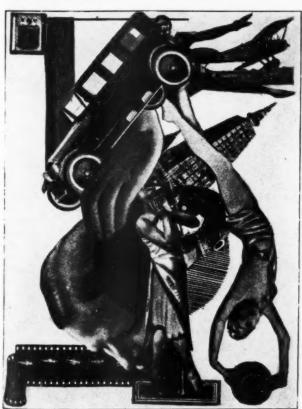
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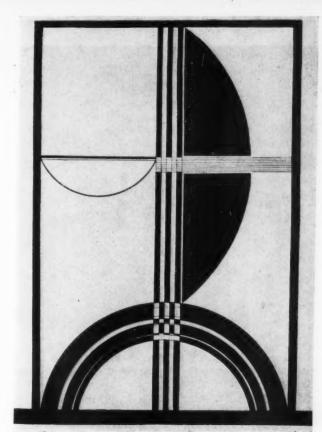
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Leon Chwistek: Fencing. 1920.



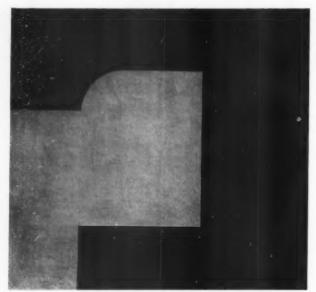
Mieczysław Szczuka: Photo Montage. 1924.



Teresa Zarnower: Composition. 1924.



Katarzyna Kobro: Sculpture. Ca. 1924.



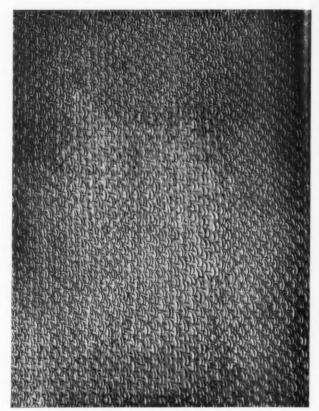
Władysław Strzeminski: Composition. 1930.



Henryk Wicinski: Composition. Before 1939.



Tadeusz Kantor: Untitled Painting. 1958.



Wladyslaw Strzeminski: Unist Composition. 1930.



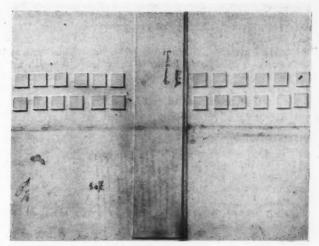
Maria Jarema: Composition—Nude. 1938.



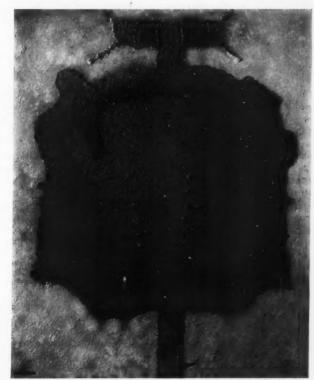
Teresa Rudowicz: Untitled Collage. 1960.



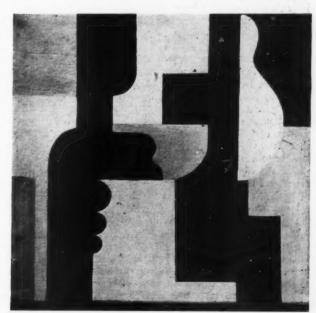
Aleksander Kobzdej: Staccato. 1959. (Collection Southam.)



Marian Warzecha: Untitled Collage. 1960.



Jan Lebenstein: Figure axiale 82. 1960. (Collection Publicisse, Paris.)



Jonasz Stern: Composition. 1933.

ductions of modern Spanish art in the catalogs of the Venice and Sao Paolo biennales. They saw enough to set them going, not enough to attempt to duplicate the particular expressions of the Spaniards they admired. Modern American art has not made a dent on the young Poles comparable to that of Spanish art. For one thing, they are not as familiar with it. For another, the Poles share with the Spaniards a compelling need to reshape the fragmented visible reality of the world in which they live into a new coherence. The artist in the act of creative fusion discovers "meanings" in these atomized things, fashioning a unified vision, an affirmative synthesis accessible to the spectator willing to venture into the realm of transfiguration. If such notable American artists as de Kooning, Guston, Kline, Rothko, Tobey, David Smith, Roszak, and Lippold scarcely are known, Jackson Pollock is a household word in the studios of Cracow and Warsaw, as it is, I suspect, in the ateliers of Belgrad and Budapest. In the second half of the twentieth century Pollock has become the archetype of the artist as emboldened spirit defying the regulations imposed by the Rule of Reason, encountering the unknown with courage and exultation, just as, in the first decades of the century, van Gogh and Gauguin became larger-than-life mythical personages.

Of the many gifted modern artists in modern Poland, this visitor to Cracow and Warsaw singled out Tadeusz Kantor, Jan Lebenstein, Bronislaw Kierzkowski, Stefan Gierowski, Wojciech Fangor, and the pioneer Henryk Stazewski as representative of the diversity of aims and approaches to painting, as well as being distinctive initiators in their own right. Herewith a condensed report on the works of each.

The abstract paintings of Tadeusz Kantor (born 1915) mark him as an artist of authoritative assurance and sensitivity to the nuances of pictorial values. The chef d'école of the Cracow advanced guard, Kantor directed an underground experimental theater in that city during World War II. The "Cricot" Theater, as it was known, played an important role in bolstering the resistance to the Nazis during the Occupation. After a visit to Paris in 1956 Kantor turned from a space age Surrealism on the order of Matta to whiplash abstract improvisation, spurred by the tachiste paintings he saw in the French capital. More recently he has evolved a vocabulary quite personal to himself, curtaining parts of the canvas with a suspended sheath, variously textured and coloured, so that the eye flows back and forth between the sculpted planes of the canvas and the surface projected in "outer space".

Jan Lebenstein (born 1930), currently residing in Paris, but retaining close ties with his homeland, is concerned with presenting a poetically evocative, ritualistic image of man. Lebenstein abstracts the figure into flattened organic shapes suggesting a totemic symbolism. The richly-embossed and luminous surfaces of his paintings call to mind the ceremonial pageantry of an ancient civilization.

If Lebenstein seeks to invest painting with the powers of mythic imagery, Bronislaw Kierzkowski (born 1924) finds in the refuse of industry—gears, metal plate, wire mesh, similar "found objects"—the source for a visual poetry of our time. Kierzkowski implants these discarded industrial metals in a concrete bed, sometimes disguising the original function of the object, at other times preserving the material's usual aspect. In either case, the viewer is jolted into a state of awareness by the dissociation of the objects from their conventional significance.

Stefan Gierowski (born 1925) is unconcerned with the expressive properties of materials and surfaces. Instead he presents in canvases titled by numbers a kind of cosmic colour-space, diffuse, impalpable, with nuanced atmospheric changes brought about by subtle gradations of light intensities. Here and there Gierowski may introduce a floating bar, tilted in depth, adding to the suggestion of infinities. In these pictures of radiant and illimitable space, the viewer imaginatively experiences a departure from the familiar terrestial platform. Gierowski is not an impulsive abstractionist. His effects are determined with precision. The works are conceived in terms of a constructive rather than an expressive dynamism, the eye guided in its travels in a "constructed order" in accordance with the painter's intention of achieving a marriage in the work of art of rational and intuitive powers.

Among contemporary artists in Poland warranting particular notice, Wojciech Fangor possesses a highly original and penetrative intelligence. Fangor's "Space Paintings", placed on easel-like structures, are so arranged as to require the viewer to travel from one to the other in a calculated space-time sequence. These softly-edged, unframed discs and wide bands were not conceived as isolated pictures but as events related to each other in time and space. Within the ensemble, paintings may be some distance apart,



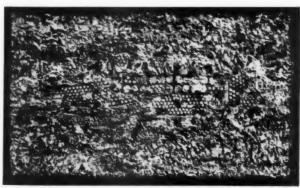
Zbigniew Beksinski: Untitled Painting. 1959



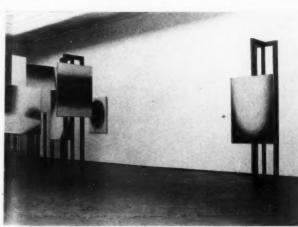
Stefan Gierowski: Painting CIV. 1960. (Collection Galerie Lacloche, Paris.)



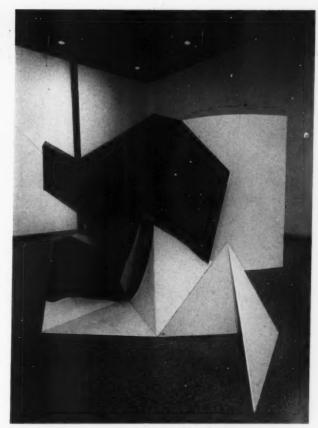
Tadeusz Brzozowski: Lancknecht. 1956.



Bronislaw Kierzkowski: Composition spaciale. 1959.



Wojciech Fangor: Space Painting. Exhibited Warsaw 1958.



View of the Fangor-Zamecznik Exhibition, Stedelijk Museum, Amsterdam 1959.



Alina Szapocznikow: Sculpture. 1960.

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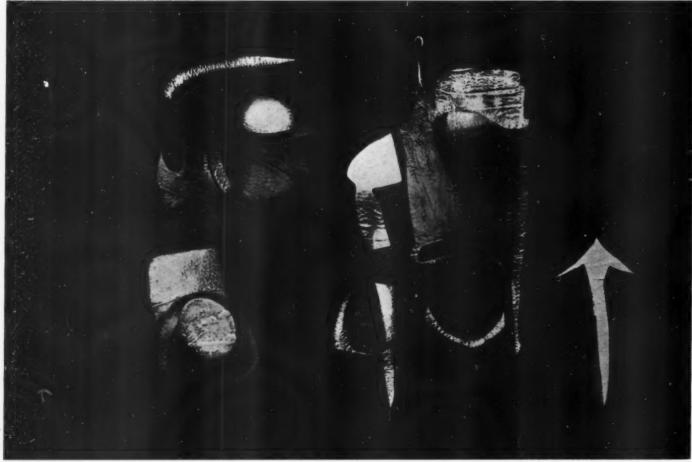
Karel Appel: Nu barbare. 1957. 195 × 130 cm.

La Collection Dotremont à la Kunsthalle, Bâle

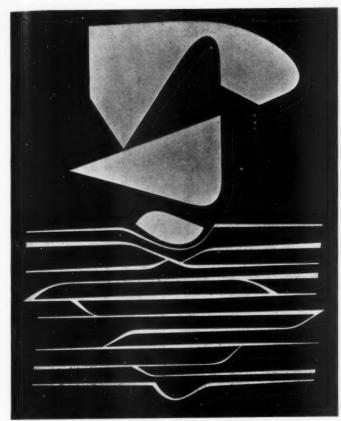
Gualtiero Schoenenberger

Si les collectionneurs suisses ont pu, dans l'entre deux guerres, constituer des ensembles remarquables de tableaux impressionnistes, fauves, cubistes ou de la première période abstraite, le même ne peut être dit pour la peinture qui a pris son essor après 1945. La peinture actuelle intéresse moins le collectionneur suisse, et ceci dans un moment où l'art et les mouvements artistiques ont atteint une diffusion mondiale, qui touche presque à l'inflation. C'est ce qui fait l'importance de la collection de Mr. Philippe Dotremont, dont la plus grande partie des œuvres appartient à la période d'après 1945. Mr. Dotremont, dans un interview accordé au directeur de la Kunsthalle de Düsseldorf, a avoué avoir acheté son premier tableau en 1937: une œuvre de Jacob Smits. Mais c'est seulement après 1945 qu'il a pensé sérieusement à constituer une collection. Ses premiers achats se bornaient à l'école flamande: Permeke, Tytgat, auxquels devait suivre très vite un Picasso. Aujourd'hui la collection Dotremont arrive à 150 tableaux, 85 desquels scnt présentés dans l'exposition bâloise. Si on y trouve représentées des œvres d'artistes déjà reconnus avant cette dernière guerre, comme Arp, Miró, Albers, elles représentent cependant des recherches se prolongeant jusqu'aux courants les plus actuels de l'art contemporain. La plupart des œuvres exposées sont de grand format: ce qui ne reflète pas spécialement une prédilection du collectionneur; l'artiste actuel étant de plus en plus attiré par les grandes surfaces. Dans ce besoin d'animer de vastes surfaces de mur, Mr. Dotremont entrevoit la possibilité d'une nouvelle intégration entre la peinture et l'architecture.

Une des premières considérations qui s'imposent, après avoir visité cette exposition, est le peu de place que l'«École de Paris» y occupe. On y trouve Manessier, Bazaine, Ubac, Estève, voire Benrath et Tal-Coat, mais ce sont d'autres artistes français, d'expression



Francis Sallès: La force des choses. 1955. 130 × 195 cm.



Victor Vasarély: Zsolt. 1951—1953. 120 × 100 cm.

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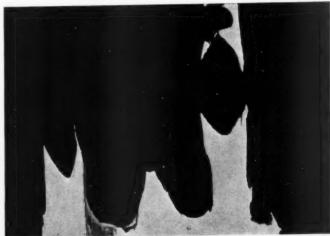
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Robert Motherwell: Diary of a Painter, 1958, 178 × 254 cm.



Jackson Pollock: Coulées noires. 1951. 140 × 184 cm.



Asger Jorn: Les enfants pleurent, pleurent. 1958. 146 imes 114 cm.



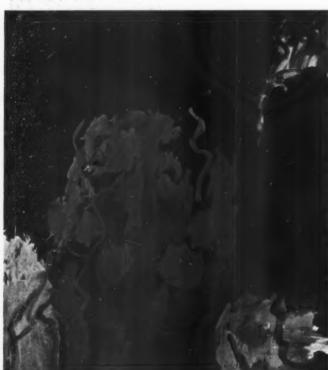
Pierre Soulages: Peinture. 1955. 195 \times 130 cm.



Mathieu: Entrée de Louis XIII et d'Anne d'Autriche à leur retour de Bordeaux. 1960. 250 × 600 cm

bien différente, qui s'imposent avec plus de force: Fautrier, Mathieu, Dubuffet, Klein. Ce sont surtout les courants issus d'autres écoles qui apparaissent avec force et démontrent que le pouvoir centralisateur de Paris, dans l'élaboration du langage artistique, a vécu son temps. Les américains, les italiens et les espagnols, les peintres du groupe «Cobra», ont la plus belle part dans cette collection. Un autre aspect de cette exposition se trouve dans le fait que le constructivisme géométrique y est très peu représenté, si l'on exclut Albers, Vasarély, Herbin; mais ceci correspond aussi à l'évolution actuelle de la peinture. Naturellement, pas toutes les œuvres présentées ont leur justification sur le plan d'une illustration des réalisations les plus intéressantes et les plus valables de l'art actuel. Mais le collectionneur d'art contemporain n'est pas nécessairement mû par des considérations critiques. Il enrégistre souvent l'alternance des recherches par l'achat d'œuvres mineures, dans lesquelles les caractéristiques de ces recherches paraissent plus

lisibles. Il y a néanmoins force œuvres de tout premier ordre dans la collection Dotremont. Nous y avons particulièrement remarqué et aimé: «Nuages en pantalons» d'Alechinsky, «Nu bleu» d'Appel, «Le plongeur» de Bazaine, «Les grands itinérants du songe» de Benrath, les deux sacs de Burri, la «Surface» de Capogrossi, le «Paysage d'airain» de Dubuffet, les deux huiles sur papier de Fautrier, les deux Fontana, la «Peinture» de Francis, «Crimson spinning No. 1» de Gottlieb, la peinture de Hartung, «Chaos» d'Imaï, «Neujahr» de Jorn, le «Bas relief bleu» de Klein, «L'entrée de Louis XIII et d'Anne d'Autriche à leur retour de Bordeaux», de Mathieu, la grande «peinture» de 1956 de Miró, «Diary of a painter» de Motherwell, le splendide ensemble des cinq Poliakoff, les trois Pollock (spécialement «Coulées noires»), deux peintures de Rothko, «68 E» de Schneider, «Seensha» de Serpan, une peinture de Soulages, deux Tápies, la merveilleuse salle avec neuf Tobey, «Zsolt» de Vasarély.



Kimber Smith: Black and gold, 1959, 200 × 186 cm.



Miró: Personnages rythmiques. 1934. 193 × 171 cm.



Poliakoff: Fond marron rouge avec forme blanche. 1952. 130 imes 97 cm.



Frédéric Benrath: Les grands itinérants du songe, no 2. 1961. 195 \times 130 cm.



Sam Francis: Peinture. 1956. 370 × 234 cm.



Mark Tobey: Summernight. 1956. Tempera. 113 × 87.5 cm.

Vom Geistigen in der neuen Malerei

Friedrich Bayl

Reden wir vom Geist, der aus Bildern spricht, meinen wir Gesinnung. Als sie sich vor 100 Jahren in die bildende Kunst einnistete, war sie ein Fremdkörper, der Spasmen erregte. Was sollte das reine Sinnenerlebnis, dem seit eh die klassische und nachklassische Malerei als einzig möglichem und denkbarem Ziel zustrebte, mit Gesinnung zu tun haben! Trotzdem integrierte sie schon die Kunst, als der Impressionismus ein halbes Jahrhundert später das Sinnenerlebnis bis zu seiner letzten, nicht mehr zu steigernden Subtilität gebracht hatte. War im Laufe der Geschichte das Spirituelle einbezogen, so als Thema — etwa der Ausgiessung des Heiligen Geistes — oder als akzidentelle, beinahe ungehörige Wirkung. Praktisch wie theoretisch. Die Kunstwissenschaft erkundete bis in die lettze Volute die formalen Erscheinungen und Bedingungen dieses Sensualismus, analysierte sie und ordnete sie zu Stilen. Das Spirituelle wurde kaum am Rande verstanden.

Das Spirituelle in unseren westlichen Bildern ist eine contradictio in adjecto. Der Geist ist beim Fest der Sinne ein Fremdling, bei Verklräung der Natur Unnatur. Er ist für uns ein Derivat des spiritus religiosus. Seine weltliche Glorifizierung war ein Irrtum: ist er doch nichts anderes als die vage graue und feierliche Antinomie eines bunten Hedonismus, der noch die Askese zu geniessen weiss. Ein anderer Geist - doch gibt es mehrere Sorten? - brach zuweilen in die Kunst ein, oder etwas, das wir so nennen möchten. Es bildete erschreckend und befremdend in unserer Welt seine eigene Welt, die sich nur schwer mit den bekannten Regeln fesseln liess. Wir stehen noch heute fassungslos vor den Bildern Leonardos, El Grecos und Cézannes; wir erklären sie, wie wir es verstehen, als sei ihr Orbis der Kosmos Raffaels, Velasquez' oder van Goghs. Diese malen Natur, ihre Formen folgen den Gesetzmässigkeiten der Natur, sie stelgern sie uns zur Freude mit den raffiniertesten Mitteln ihrer Farbkästen. Leonardo, Greco und Cézanne haben sich von der Natur, den Farbkästen und der Freude emanzipiert, obwohl sie immer präsent sind: Die Schwerkraft, die die Dinge zusammenhält, ist nicht jene der tragenden und lastenden Massen, und die Dinge werden nicht verklärt, eher geströt und verletzt, nicht gesehen, sondern geschaut, nicht berichtet, sondern transparent gemacht. Sie werden nicht in Flimmern und Emotionen aufgelöst, nicht einmal verdichtet - sie sind sensualistische Zeichen einer Welt, die nicht die sensuelle ist. Mühselige Metaphern müssen das Spirituelle umschreiben, da wir es nie notwendig hatten, dafür Konventionalismen der Sprache, Wortzeichen zu bilden. Es gab im allgemeinen keine zündenden Reibflächen zwischen Spirituellem und Sensuellem, zwischen Geist und Bild, da unsere Bilder ausschliesslich bildhaft waren.

Der Begriff, die Forderung des «Geistigen in der Kunst» konnte erst allgemein gestellt werden, als die Natur als alleinseligmachendes Objekt bis zum letzten Schimmer ausgeplündert war oder wenigstens schien. Es kam nicht mehr zur Ruhe, seit Kandinsky ein Russel - die «grosse Freiheit» entdeckt hatte, «die manchem grenzenlos erscheint und den Geist hörbar macht». Kandinsky selbst schwindelte vor dem Anblick, er schloss die Augen und klammerte sich an sensualistische Konstruktionen, die den Geist nur anvisierten oder ihn auf rationale Formen und Flächen brachten. Seinen Bildern aber gab er transzendierende Titel. Wie er machten es andere. Doch das Wort vom Geist war in der Welt - es überschwemmte die Bilder und Texte als Fanfare, Rauch, Etikett, Hoffnung, Keim. Je weniger Spirituelles auf den Leinwänden war, um so mehr in den Texten und Titeln. Das Gerede vom Gelst liess sich nicht ersticken und plötzlich war er wieder wirklich da: ein unausgesprochenes Verlangen der Bilder.

Es geschah in einem Augenblick, als die Natur sich wieder bis ins Unaussprechliche diskreditiert hatte, vor lauter Quantität Natur in die Qualität Unnatur umgeschlagen war — im Gefolge des zweiten Weltkrieges. Und traf unversehens Maler der freien Welt diesseits und jenseits des Ozeans. In ihrem Vokabular kam das Wort Geist nicht vor; es war bis zur Verbissenheit karg, als ahnten sie, dass nur für das Sensuelle die Gleichnisse wie reife Nüsse von den Bäumen fallen. Sie malten weniger, als dass sie auflösten, verschwemmten, zerstörten und nach neuen Mitteln zu zerstören suchten; sie kämpften gegen das wirkliche oder artifiziell Natürliche. Gleichzeitig fanden sie das freie Erbe der Surrealisten, die aus der Agonie in die Katastrophe nur ihr Medium gerettet hatten, «die Intuition herbeizuzwingen», den Zustand, in dem die Dinge transparent werden. Die Zerstörung als Akt und Geste ist ein solcher Zustand, aber auch das Ergebnis der Zerstörung, das durch die Magie des Zufalls transformiert. So bildete sich jene neue zweigeleisige Mal- und Verhaltensweise, die vom Malakt und/oder vom Malmaterial ausgeht — im Grunde von noch sensuelleren, d. h. persönlicheren Erregern als von den objektiveren Gegenständlichkeiten der Welt. Diese werden durch die frenetische Steigerung von Geste und Stoff ausgehöhlt, zersplittert, überwunden. Sie durchstösst die Kruste des Sensuellen, um sich dem Kern von Geste und Stoff zu nähern, und gelangt zu Formen, die jenseits des Natürlichen und er Reflexe des Natürlichen, der Vision, liegen. Das Sensuelle — als «action» des «Zustandes», als «informel» der Farbformen - diente dem Geist zur Wünschelrute und öffnete, diesmal westlich, den Weg zur «grossen Freiheit». Möglich, dass es wiederum den Ersten auf diesem Weg schwindelte und dass der frühe Tod von Wols und Pollock spirituelleren Grund hat als Vergiftung und Autounfall.

Historischer Bruch oder historische Kontinuität — das Bild paraphrasierte nicht mehr das visuelle Verhältnis zur Natur, sondern das spirituelle zur Wirklichkeit. Mag wer will zwischen Natur und Wirklichkeit eine Antinomie sehen, zwei sich ergänzende oder sich umschliessende Schalen erkennen - die Kunst hatte das heitere Reich der Natur, des geordneten Kosmos aufgegeben und näherte sich dem geheimnisvollen und drohenden Dämmer der chaotisch amorphen Wirklichkeit. Was uns heute als geordneter Kosmos erscheint, war einst ebenso amorph, aber der Geist hat es im Laufe der Jahrtausende geordnet, hat seine Gesetzmässigkeiten gefunden oder sie ihm auferlegt; sie sind Institutionen geworden, Stein, Gerüst, Grenze, fest und festlich, sichere Sinnenfreude. Die Wirklichkeit aber hat noch kein Gesetz, sie wartet geradezu auf ihr Gesetz und ihre Form. Sie ist der Stoff, in dem der Geist noch schweifen, gestalten, diktieren kann. Um das Jahr 1945 machte sich der Geist in der bildenden Kunst autonom und drang in die Wirklichkeit ein. Zu einer Zeit, in der sich die Grenzen zwischen Natur und Wirklichkeit verwischten, in der immer mehr Fetzen der Natur in die Wirklichkeit zurücksanken und die Wirklichkeit an ihren Rändern zu Gesetzmässigkeiten abbröckelte. Und Malen war nicht mehr verklären oder manifestieren, sondern teilnehmen und durchdringen.

Autonomie des Geistes in der bildenden Kunst ist letzthin (für uns) Blasphemie und Hypokrisie. Denn alles, was malerisch oder plastisch woraufhin immer gestaltet wird, bedarf der Sinne; muss sinnenhaft sein, um die visuelle Aufmerksamkeit zu erregen, um sich das Tor nach innen zu öffnen. Auch der Maler mit den spirituellsten Absichten kann nicht umhin, sich um die optischen - oder wie man sagt: bildräumlichen — Bedingungen des Sensuellen zu kümmern; denn so weit ist keiner, dass er sagen könnte, das Geistige bildet sich seine Formen. Es werden Opfer und Extasen von den Malern verlangt, die doch alles, was sie bewirken wollen und können, aus ihren Farbtuben quetschen müssen; sie werden auch von den Betrachtern verlangt, die aus Gewöhnung und Erziehung im Kunstwerk den sinnlichen Sinn suchen. Sie erwarten Verstand, wo es um Geist geht. Und die Maler selbst, verwirrt von den arationalen Ergebnissen ihrer malenden Handlungen und Meditationen, sind getrieben, die Bilder und die Akte sich und anderen «verständlich» zu machen. Die Werke werden aus der ungewöhnlichen Situation des Bildes, in der und für die es entsteht, kommentarbedürftig, wie übrigens alles Spirituelle, das in der Konsumgesellschaft Kommunikation sucht. Den Kommentar aber als Hauptzeugen dafür anzurufen, dass die neue Malerei reflexiv sei, macht den Splitter zum Balken. Sie ist oder scheint reflexiv, weil sie die heitere, mehr oder weniger unbekümmerte Sinnenverklärung auf-

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Um die stoffliche und sensuelle Gebundenheit des Malers spiritueller Absichten zu kompensieren, sind jene besonderen Mal- und Verhaltensweisen notwendig. Sie exaltieren das Material der Farbe

und das Material der Geste - jenes wird integriert, um es zu desintegrieren, dieses bis ins letzte subjektiviert, um es zu objektivieren. Diese beiden Modi konträrer Richtung in eine einzige Spur zu zwingen, sie zu einem einzigen Prozess zu verschmelzen, ist noch keinem Maler gelungen. (Ob es überhaupt möglich ist, ist vorläufig eine abwegige theoretische Frage.) Pollock und Wols setzten noch zeitweise den einen oder den anderen Modus ein, meistens aber hat sich der Künstler einfürallemal für eine Machweise entschieden, nie allerdings ohne auch von der anderen Teile des Verfahrens zu beanspruchen. Klar zeichnen sich zwei Grundtypen ab: für den einen ist vorwiegend die Farbpaste, für den anderen der Malakt das Movens (dass es weder bei Farbe noch Akt bleibt, versteht sich). Dieser kommt auf mehr aktive, jener auf mehr kontemplative Weise zu den Bildern. Dabei werden die meditativen, die doch in die Farbmaterie hinabsteigen, karger, visuell-sensualistisch weniger reich und attraktiv, wenn auch voll geheimer Reize. Es scheint, dass die exaltierte, durchpflügte und gespaltene Paste sich wehrt, ihre primären brillanten Effekte aufgibt und pastos und tonig wird. Die action indes, für die die Farbe unzulängliches, gradweise zufälliges doch notwendiges Ausdrucksmittel ist, lässt die Farbe in wilden, ungezügelten Klängen stehen, als bleibe dem Maler vor lauter Hingegebensein an seine Gesten keine Zeit, den Pasten eine nüanzierte Aufmerksamkeit zu widmen. Die Formen sind erregt und fliessend, die Pinselhiebe liegen bloss, bilden markante Figuren und Bewegungszeichen - stets vor einem neutralen flachen Hintergrund, mit dem der Raum der gestischen Beschwörung abschliesst. Der meditative Modus dagegen führt grosse, feste «gewachsene» Formen anonymen Charakters - kaum ein Pinselzug bewegt sie in Räume, die sich vor ungewissen Tiefen öffnen oder schliessen. Die scheinbare Paradoxie ist allzu deutlich - die Farbe wird als primäres Medium stumpf, als sekundäres darf sie in vollem Glanz erstrahlen -, als dass sie verschleiern könnte: es geht gar nicht um die sensualistische Farbe; sie ist nur das unerlässliche Vehikel zu spirituellen Bedeutungen (Andeutungen, Inhalten, Mitteilungen).

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So war es wenigstens zu Anfang, in der Morgenröte der ersten Schöpfung. Schon damals war die Fallgrube gestellt: Man brauchte sich nur malend gehen zu lassen oder alte und neue Materialien mit und ohne Zusatz zu quälen und zu reizen, und es entstanden Bilder, sehr wirkungsvolle, sensationell sensualistische Bilder. Und sie erhoben spiritualistische Ansprüche — und erheben sie heute noch - als Metaphysik des Stoffes oder Transzendenz der Malbewegung. Wäre der Orgasmus der Bildaktionen echt, er hätte schon längst die Maler, ihre Werke, die Ateliers und die Säle, in denen die Leinwände hängen, in Atome zerrissen, und die Bildmeditationen hätten Stollen bis tief ins Herz der Erde getrieben. Aber die Räume stehen noch unversehrt. Die Bilder verfälschen nichts; sie sind weder gut noch schlecht gemeint, überhaupt nicht gemeint, denn die Maler hatten nie erkannt, um was es geht. Sie eigneten sich sensualistische Malweisen an, um zu sensationellen Gebilden zu kommen. Und daran ändern auch clevere Tachisten nichts, die jetzt, da sie merken, dass die Konsumenten etwas anderes sehen wollen, beginnen, ihren Gallert zu «strukturieren»; sie mögen ihn noch so verzweifelt ballen wie ein Kind, das ohne Förmchen im Sand Kuchen backen will - sie haben keine Förmchen, geschweige Formen.

Für den Künstler aber war plötzlich der Weg nach innen geöffnet. Und Bilder waren keine Abbilder von Originalen mehr, mit denen sie sensualistisch zu rivalisieren, denen sie zu ähneln, die sie zu überwinden hatten. Weder Natur noch Mathematik oder Vision waren mehr Reservoire für Formen, denen an allen Ecken und Enden Grenzen und Beschränkungen gesetzt und die im Laufe der Jahrhunderte erobert und immer wiederholt worden waren. Alles musste neu geschaffen werden, jeder Pinselschlag und jedes Liniensegment konnte zu etwas führen, war vielleicht Netz oder Anker im unerforschten Gewässer des Spirituellen. Da aber das Spirituelle keine festen Ränder hatte, überhaupt kaum zu lokalisieren war, mussten die Künstler alles, was sie gewinnen konnten, aus sich gewinnen. Der Unermesslichkeit der Aufgabe entsprach die Freiheit. Sie genossen das Glück der Befreiung von vorgefassten Anschauungen, Formen und Meinungen und brachten mit neuen Malund Verhaltensweisen neue, noch nie gesehene Gestaltungen ans Licht, die der gegenwärtigen Freiheit entsprangen, diese selbst und ihre möglichen Inhalte darstellten. Die einzige Schwierigkeit war, die Fülle des Reichtums zu bergen, im embarras de la liberté nicht den Kompass und sich selbst zu verlieren. Denn sie mussten auch sich einsetzen, ganz und gar, sich selbst als Köder ins Meer werfen. Es war kein Spiel; ihr persönlicher Einsatz trennte sie von den Pfuschern.

Um im wegelosen Ozean des Möglichen nicht zu versinken, zimmerten sie sich Flösse aus dem Geflecht ihrer Gesten und Meditationen und liessen sich aufs hohe Meer treiben, auf etwas zu, das sie nicht kannten, aber treibend und gestaltend zu finden hofften, sich und die Welt hinter dem Horizont. Dieses Suchen war Inhalt der Bilder — ein Anfang ohne Ende, in Räumen vieler abbröckelnder Dimensionen. Jeder Maler konnte sich als Pionier seiner selbst fühlen; jeder Pinselstrich war ein Ruderschlag, jedes Bild eine Lotung. Die Fahrt selbst barg unermesslichen Reichtum. Sie ging aufs Spirituelle zu, bevor sie es recht ahnten. Sie hatten sich auf den Weg gemacht, weil ihnen die überkommenen Formen und die in ihnen enthaltenen Ausdrucksmöglichkeiten nicht mehr genügten. Sie mussten anderes sagen. Was, wie es aussehen sollte - seine sensualistische Erscheinung — war ihnen noch fremd. Die Geste der Zerstörung und das zerstörte Material führten sie unversehens ins Abenteuer des Spirituellen. Und als sie erkannten, welches Fadenende sie in die Hand bekommen hatten, lenkten sie die Fahrt in seine Richtung. Links und rechts entstanden Bilder - herrliche Bilder nicht im herkömmlichen Sinne, denn sie waren mehr als Simulakren.

Doch seit ein paar Jahren kommt die Fahrt nicht mehr recht voran, die Bilder drehen sich im Kreise. Sie sind nicht anders als früher, bewahren die alten Eroberungen, doch neue, die von einem Stück neuer Fahrt zeugen, sind nicht hinzugekommen. Die allgemeine Tendenz ist unübersehbar: die Flösse der Bilder werden zu Käfigen, deren Gitter die Maler mit ihren Pinselstrichen unruhig abtasten und zu erweitern suchen. Es war eine Täuschung: das Meer der Freiheit ist ein Tümpel. Der Ozean des bildhaft Möglichen mag unermesslich sein, die bildlichen Vorstellungen des Einzelnen, das was seine Aufmerksamkeit und bildnerische Notwendigkeit und Tätigkeit in Bewegung setzt, ist beschränkt. Mit dem ersten schöpferischen Elan schien das ganze Weltall, das bekannte und unbekannte, dem künstlerischen Griff erreichbar — doch erreichbar ist nur, was in Griffweite des Einzelnen liegt.

Bilder werden nicht nur aus dem Nichts gehoben, nicht nur ins Blaue hinein auf etwas Unbekanntes zu gemalt. Sie werden auch nach Bildern auf neue Bilder hin gemalt — um so eher als ein ursprünglicher Fund sich den Vorstellungen des Malers, seinem spirituellen Verlangen und seinem sensuellen Begehren nähert. Er kann sein Motiv mit den entsprechenden Farb- und Formkonsequenzen nicht beliebig wechseln - heute Landschaft, gestern Porträt, morgen Stilleben -, er hat nur ein Motiv: es ist unsichtbar tief in ihm, und er muss es in Ketten von Bildern ans Tageslicht ziehen. Jedes Bild ist ein Stückchen Verwirklichung und Technik, rundet seine Formen, seinen Stil, seine Welt. Und so werden ihn seine Bilder mit der Zeit einkreisen und ihm vor Augen stehen, wenn er malt. Was einst vitaler, in seiner schöpferischen Wut fast antikünstlerischer Akt des Zerstörens war, wird ein artistischer. Ursprüngliche Schöpfung vervollkommnet sich. Früher versprachen die Bilder (vielleicht mehr als sie gaben), jetzt erfüllen sie (nie ganz, was sie versprechen). Sie sind der «Repristination» anheimgefallen, jener unerbittlichen Tatsache, für die Arnold Gehlen dieses scheussliche Wort geprägt hat; sie sind Reprisen ihrer selbst. Und die jungen Maler, die jetzt zu eigenen Formen und Ausdruckszeichen zu gelangen suchen, sehen einen Wald mächtiger Bäume vor sich; es zieht sie zu ihnen hin — doch das ganze Terrain ist besetzt und für neue Gewächse kein Platz, es sei denn im Schatten. Denn nicht nur das Form- un dAusdrucksreservoir des Einzelnen ist beschränkt, auch das einer Zeit. Nicht jede Zeit kann autonom bilden, was sie will.

Dass die neue Malerei diesen Weg nehmen musste, hätte sich voraussehen lassen (nur eben, dass sie und wir, die wir sie begleiteten, nach etwas anderel aussahen als nach ihrer Zukunft; die Gegenwart war voller Wunder). Es ist das Los aller Revolutionen und Neuerungen, dass sie das Anfangstempo nicht durchhalten können und Etappen der Festigung, Besinnung, ja des Rückschrittes einschleben müssen. Die echten Eroberungen werden dadurch nicht geringer - je grösser diese waren, um so notwendiger sind die Intervalle des ausbauenden und so suchenden Verweilens. Bei einer künstlerischen Tendenz zumal, deren Mal- und Verhaltensweisen reflexiv sind, vom «unbewussten Bewusstsein» geleitet werden. Der zwangsläufige Tempowechsel und der durch ihn verursachte innere Richtungswechsel führen zu einer persönlichen Krise, wenn früheres Tempo und frühere Richtung eingehalten werden sollen: Der Erfolg ist das schwächste Kompositionselement. Jetzt wird das im grossen Wurf Erreichte verdichtet und intensiviert. der Bildraum kondensiert, die Farbe erweitert oder reduziert, bei

der «Figuration» Rekurs gesucht, also (nach diesem von dem Maler Hans Platschek kreierten Wort) Gegenstandsrelikte in die abstrakte Welt des Bildes aufgenommen. Zugleich ist in Texten und Titeln (und noch mehr in Unterhaltungen) von Morphologie und besonders von Strukturen die Rede. Dieser vieldeutige Begriff mag für die Situation kennzeichnend sein: Meint er das Gerüst der Gegenstände oder das, was «die Dinge in ihrem Innersten zusammenhält», die sichtbare Kleinform der Materie oder ihre letzte Erscheinung vor der Abstraktion? Wahrscheinlich alles zusammen und noch anderes gemeint: etwas, was sensualistische Oberfläche und mehr als sensualistische Oberfläche ist. Vom Spirituellen aber ist kaum mehr die Rede. Es hat sich im Laufe der Auseinandersetzung wörtlich verloren — oder es ist fraglich geworden.

Dieser notwendigen recherche der Struktur — sie sucht auch innere und äussere Haltung des Spontanen — antwortet ein quäckendes Echo aus den Sümpflein mehr oder weniger automatischer oder mathematisch geordneter oder ungeordneter Linien, Punkte und Löcher, die vorgeben, «sensualistischen Geist» zu repräsentieren, da sie kein Gegenbild oder höchstens ein unsensuelles (höhere Mathematik) haben. Sie sind nicht einmal strukturierte Seufzer, sie sind die Kapitulation jeglicher Malerei, auch und gerade der sensualistischen, selbst wenn sie sich in die Toga des modernen Volkstribunen hüllen.

Zur handschriftlichen Veräusserlichung sieht sich jetzt auch die ernsthafte Malerei verdammt. Wahrscheinlich war diese Konsequenz unausbleiblich; es ist wenigstens nicht abzusehen, wie sie hätte vermieden werden können. Jede Wiederholung höhlt auf die Dauer aus, entleert, stumpft ab, wenigstens für uns. Wir in unseren Breiten haben so gut wie keine Erfahrung mit sensualistischen Medien zu spirituellen Zwecken; unsere ästhetische Gesinnung ist so hartnäckig - dazu vom Perfektionismus der Artefakte und der Konkurrenz des Visuellen dauernd beansprucht -, dass sie sich nur schwer (beim Künstler wie beim Betrachter) unterdrücken lässt. Wahrscheinlich ist die spirituelle Lotung da besonders gefährdet, wo sie mit sensualistischen Ködern von sensualistischen Flössen aus unternommen wird, mit Mitteln, die für uns so neu und überraschend sind, dass sie an sich als Eroberung gelten können. Und so geschah es beinahe zwangsläufig, dass die neuen Mal- und Verhaltensweisen, die den Bildhorizont weiten sollten und weiteten, gleichzeitig auch Selbstwert bekamen und für sich schon Qualität verlangten. Sie wurden probate Mittel, die sich selbst aprobierten, und waren zugleich auch Rezepte, die zu neuen Ufern und Bildern, Bildern des Geistes, zu führen schienen. In der Kunst ist jedes Rezept jedoch eine Fiktion, und eine Kunst, die sich darauf verlässt, hat aufgehört, es zu sein. Und wiederholte Formen und Modi, auch wenn sie aus den tiefsten Tiefen kommen, sind immer in Gefahr, Rezept zu werden - wirkungslos.

Vielleicht ist damit der aktuelle Vorstoss ins Spirituelle abgeschlagen. Doch um endgültig zu urteilen, ist es noch zu früh. Vorläufig ist es noch nicht erwiesen, ob das künstlerische Streben nach Spirituellem uns überhaupt zukommt, ob uns mit unserem ästhetischen und soziologischen Habitus Geist in der Kunst entspricht. Wir nehmen als höchstes Kunstkriterium stillschweigend das Spirituelle an; genau gesehen ist es aber nichts anderes als die höchst unklare ethische Kontraposition des Sinnenerlebnisses, um das seit Jahrhunderten ausschliesslich unsere Kunst kreist. Das muss keine Verdammung zum Ewig-Sensuellen bedeuten, so wenig wie sich jetzt mit logischer Konsequenz das Spirituelle öffnen muss. Noch ist alles zu beweisen, nichts verloren, mag auch der abenteuerliche Versuch einiger Maler nicht weit geführt haben. Dass er ansteckend wirkte und sofort von Mitläufern verwässert wurde, ist nicht ihre Schuld. Sie waren von Anfang an unter Freunden allein; ihre grossartigen Bilder, die nicht wiederholt werden können, bleiben. Es bleiben aufgerissene Horizonte und der Einzelne, für den die Fiktion des Gemeinsam-Neuen immer nur ein Stimulans war, es bleibt immer nur der Einzelne, dem es aufgegeben ist, dahin und dorthin neue Horizonte aufzureissen.

Ich spreche nicht gegen die neue Malerei noch gegen die Maler—
ich würde mir nur ins eigene Fleisch schneiden. Ich fühle mich
solidarisch mit ihnen und sorge mich gerade deshalb um ihre Kunst.
Ich weiss, was ich sage wird — missverstanden und aus dem Zusammenhang gerissen — gegen Künstler, die dieses Namens würdig
sind, gebraucht werden. Es wird uns nicht scheren. Mögen nur
höhnische Gesichter jetzt aus allen Ecken grinsen und zu fetten
Schlägen auf prosperitäre Oberschenkel recht behalten! Gewiss,
sie haben es schon immer gewusst: die abstrakte Malerei ist am
Ende, action painting und Informel ein Irrweg. Der Biertischstrategie
sei ihr Triumph gegönnt; sie hat schon viele Schlachten gewonnen

und wird noch mehr gewinnen. Kein ernsthafter Mensch wird ihr die Siege streitig machen, denn ihre vom Bierfilz eingekreiste Zukunft ist gerade vom Schaum des Ueberflüssigen genetzt. Zu und von solchen Strategen wird so wenig geredet wie von den malenden Feldherren feuchten Filzes. Sie alle haben das Privileg der Ahnunasicsiakeit und üben das ihnen verfassungsmässig zustehende Recht der freien Meinungsäusserung in Wort, Ton und Bild aus. Es ist zweifellos nicht ihre Schuld, dass das, was sich heute als Krise des Bildes darstellt, zum Teil wenigstens eine Krise des Wortes ist. Dass sich die Sprache gegenwärtig aushöhlt, ist eine bekannte Erscheinung: Die Begriffe decken nicht mehr die Gegenstände und die Gegenstände stimmen nicht mehr mit den Begriffen überein. Hier traten und treten die neuen Bilder auf den Plan, die das Nicht-mehr-Sagbare sagen, das sensuell Uebermächtige und mit Metaphern nicht mehr zu Beschreibende in Bildzeichen fassen sollen. Sie sind - absurd genug - kommentarbedürftig. Entfremdung vom Geist, Misstrauen zwingt uns das Wort für das Bild auf, das das Wortlose darstellt. Und schneller als die Bilder erschöpfen die Worte. Sie bleiben stumm vor den wortlosen Bildern, was Unruhe und Unsicherheit vor ihnen erhöht (und immer wieder zwingt, sie in neuen Gleichnissen einzufangen). Vielleicht ist das der rechte Zustand, in den die neuen Bilder gelangen mussten. Verzweiflung vor dem Bild? - in einem Augenblick, in dem es sich als Nabel der Welt dünkt und grauenhaft folgenlos bleibt, in dem es seinen soziologischen Ort verloren hat und Mittelpunkt gesellschaftlicher Veranstaltungen ist, in dem unsere Reflexionen tiefer reichen als die Schöpfungskraft - und trotzdem Hoffnung auf das Bild? Es bleibt keine andere, es sei denn jene, die Carl Einstein so formu-

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(LANGSNER: continued from page 29)

es bleibt die Tube.

others so clustered as to be viewed in quick succession, images changing in relation to time intervals. In the art of Wojciech Fangor one finds an imaginative paraphrasing in visible forms of the Space-Time of twentieth century physics.

lierte: «Malerei ist Spachtel, Tube, Palette - Kunst ist Gefühls-

chanie.» Doch Spachtel und Palette haben wir inzwischen verloren.

No report on the state of painting in modern Poland would be complete without consideration of Henryk Stazewski, the grand old man of modern art in that country. Theorist and one of the leaders of the "Blok" and "Praesens" movements during the twenties, Stazewski has been an inspiring teacher for many prominant artists of the present generation. Nor has there been any lessening of his creative powers. Recent purist abstractions by Stazewski are infused with youthful lyricism, demonstrating the continuing evolution of a vision formulated over thirty years ago.

Finally, a word about sculpture in Poland today. No single sculptor has emerged with the stature of Dunikowski, Zamoyski, or Wicinski, though there are promising indications of things to come in the works of Alina Slesinska (born 1926), Alina Szapocznikow (born 1926), and Magdalena Wiecek (born 1924). For some reason unknown to the author the effort in Poland to explore the potential of abstract sculpture has been the concern primarily of gifted women artists, while sculpture presenting the intact human figure suffers from the complete absence of an inspiriting mode of vision. In conclusion: the reach and creative vigor manifest in the revival of modern art in Poland is such as to shift contributions made in that country from neglect and obscurity to well-merited attention.



View of exhibition at the Krzysztofory Gallery, Cracow 1960.

Verlon

Werner Hofmann

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The present age is a hybrid born of instinct and reason; it can be comprehended only in dialectical terms. For every thesis it holds an antithesis in readiness; for every conflict resolved there is another breaking out. It creates its own image by constantly dissecting itself into its heterogeneous elements. This gives rise to tensions jostling each other cheek by jowl; their propinquity engenders the absurd. Each thing is pregnant with its opposite.

This century has laid itself in the Procrustean bed of technical perfectionism in order to fit man for the stern therapy of progress. With mutilated limbs he will one day enter the earthly paradise, the victim and product of human engineering. Even today thinking is being left to the machine while man pushes the buttons.

Technological man, bleak and chill, mistrusts his own clichés: his malaise in the clean-cut, functional world drives him back into the chaos of his instincts. The same age whose engineers of form practice to become adept in the asceticism of the everyday object applauds the disconcerting way in which a gesture has become an end in itself. The same age whose poets seek linguistic integrity in a hubble-bubble of speech has invented the electronic translator. A mechanically appointed level of discourse and the monotony of the primal sound—these are two aspects of one and the same process of desubstantiation which meet at the extremes.

The age whose artists, grown mistrustful of solid and lasting form, have come to terms with the frailty and transitoriness of matter (there is a direct line of descent from the 18th century fashion for ruins down to the sack pictures of Burri), this same age has brought forth the reproduction process which cracks up the work of art as an article of mass production. Between the commercially abetted cult of orginality on the one hand and the unlimited potentialities of technical dissemination on the other, between the work of art as an esthetic fetish and a mass-produced article, there is a connection that connot be ignored.

The consumer society worships the idol of exclusivity and refuses to accept things as they really are. The reproducibility of the factual world has today assumed gigantic forms and usurped every domain. I see a parallel between the mass production of the automobile industry, whose sales slogans promise every customer a car suited and adapted to his personal requirements, and the conformism of the anti-conformists in art and literature. Here, too, the "united majority" of the conveyor-belt manufacturers is at the helm. It uses the formal means of anarchy to produce drawing-room decoration.

This institutional world, of which a few symptoms have been intimated here, appears to the superficial glance to be all of one piece, logically consistent and intact. It functions. That gives the impression of stability and reliability.

Even when he looks under the surface, the artist can still claim that his attempt to evcke the unity and rationality of this world is legitimate. For centuries European art has been living on its efforts to achieve a "coincidentia oppositorum".

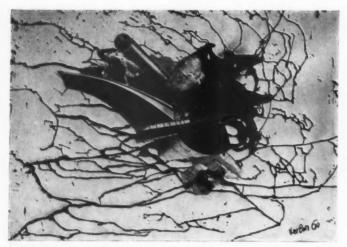
No less legitimate, however, and no less artistically productive, is the subjective need to withhold the palliative synthesis from these cpposites, to deny reality its Hegelian rationality and to unmask the incompatability of its facts. Thus there are grounds and warrant for the demand that this reality should not be co-ordinated by one temperament from the viewpoint of its own experience, but that precisely these elements of the disparate and irreconcilable should be introduced into the creative work with all their inconsistencies apparent.

Admittedly, where artistic media were employed that argued for uniformity and consistency and for the organic structure of the world, its discrepancies and absurdities were not to be rendered conspicuous. Therefore those that wished to bring the disconnected and the inconceivable into the open, had to break with the practice of oil painting, for it was precisely this, with its premise of a homogeneous formal structure created by one hand, which took as its object the making of a coherent world picture of purely organic, unbroken transitions. The technique of oil painting prefers continuity to discontinuity, it tends towards coalescence and harmonizzation, to chromatic urbanity, and for this reason it makes no use of



Verion: Monsieur 83.288. 18.5 \times 47 cm. (The photographs accompanying this article were graciously supplied by the Galerie Willy Verkauf, Vienna.)

the provocative possibilities of the heterogeneous, the confrontation, to chromatic urbanity, and for this reason it makes no use of ation of formal contradictions, the shock effect of unexpected juxtapositions.



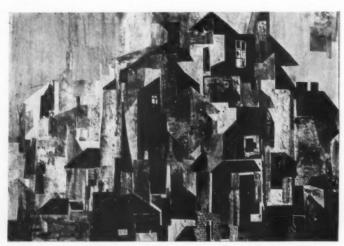
Atomicus. Collage. 1960. 52.3 × 88 cm.

And, for precisely this reason, it was not until the break with the surface uniformly covered with paint that it became possible to show up the dialectical nature of our reality to its full extent. In bringing this conflict into the sphere of art, the techniques of collage and montage have played decisive roles.

Various possibilities were afforded. Common to all is willful opposition to the past. One of these possible approaches, usual among the cubists, discredited organic form and put in its stead the deliberate juxtaposition of fragmented forms. However, an esthetic concern for a well knitted form soon won the upper hand: small yet important compositional concessions became apparent at the points of cleavage, the outlines submitted to an integrating principle, and soon the harsh edges of dissonance again became esthetically fit for decent society.

The alternative, later way, which proceeds on the assumption that a mystifying wit goes well with unusual combinations, was taken by Dadaists and Surrealists. The recipe for their collective poems and drawings was already given in Lichtenberg's whimsical instructions for reading a newspaper: when reading a public newspaper in which there is political and academic news, and notices of every kind, and the print on each page is divided into two or more columns, one should read the line straight across from one column to the next. This joke foreshadows the visual incoherence of our civilization, the most obvious symptom of which is to be found on the advertisement hoardings, and in advertising generally.

Differing from these two ways of making discontinuity and absurdity apparent, there is the third way, that of the isolated fragment, the broken piece divorced from a meaningful context, to which are added dramatic, symbolic accents. It does not want the esthetic contemplation that takes pleasure in geometrically rehabilitated consonance, nor does it want the shock effects of facetious party games. It is concerned with a signary condensation, a signal, a visual pamphlet.



The Great Town. Oil-collage. 1959. 70×100 cm. (Coll. Dr. D. Abramasen, New York.)



Daedalus. 1958. 58.2 × 78.3 cm.



Quatres Têtes. 1958. 58.2 × 78 cm.



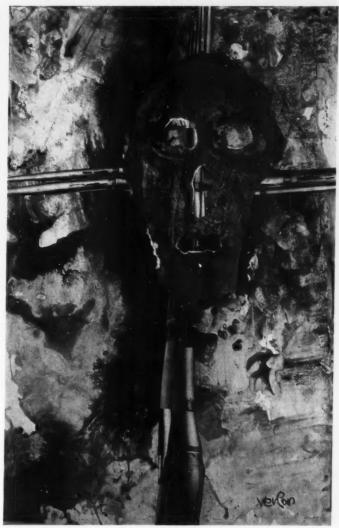
Closed. 1960. 50.7 × 69.8 cm.

This, as I see it, is the way Verlon has taken. It is no mean task he sets himself: his is an attempt to bring face to face the two extremes of our world—the repertoire of clean-cut, made and functioning things and the vestiges of will attested by unbridled gestures. This attempt had to be made one day, for the categories of the Great Abstract and the Great Real which Kandinsky set apart fifty years ago are still waiting to be arched over. And it was a good idea to couple the mouldering and rebellious colours with cold apparatus, with the instruments of murder which are confusingly similar to those of space adventure, with window openings like scaffolds and with opulent architectural facades in whose Babylon no accommodation awaits us. From this harsh, dissonant "thicket of the towns" there breaks the clod of a face, which has the burnt-out features of a survivor. That is Baal, who "rotted in the dark bosom of the earth". That is one of the nameless ones that return from the ostracism of a self-destructive civilization to the sheltering warmth of the earth's womb.

What we have here is not merely a formal experiment, the shock between photographic document and the "informal". This artist concentrates on the discovery of a new picture of man. Others—Paolozzi and Dubuffet—have preceded him in this. But Verlon wants to give his man complex features—the robot is not enough for him, nor is the mask of earth and mire. For him man has a historical dimension: he is a maker and inventor whose double nature always throws him back into the premorphic. The head rests upon a pillar, whose proud verticality is continued in a mechanical appliance round which riots a dull, skull-like swelling of colour.



Music of the 20th Century. 1960. Oil-collage. 83 \times 60 cm. (Collection Russell Roberts, New Canaan, Conn.)



No Way Out? 1960. 55.5×87.5 cm. (Collection Museum of Modern Art, Vienna.)

I recommend to the viewer the allusions which Verlon has lodged in the labyrinth of the collages. Here and there a familiar building is quoted which is part and parcel of our educational equipment. Prominent inventions and pages of books with superb typography make their appearance.

The basic tone of the often very detailed sheets is epic. The technique of the cinema helped in condensing and concentrating. The result is a series of insights into the condition of man. The conception is ironic and bitter. It attests to a suffering, mutilated humanity. And yet there are successful concentrates in which man's dark and unredeemed nature, his vacuity and homelessness seem to change suddenly into a wild "nevertheless". Many of the monologues of Henry Miller come to mind in this connection.

The technique of collage in the hands of Verlon is a continuous quotation; exemplary conditions and prototypes are brought in by way of demonstration. The artist mistrusts the suitability of material reality for artistic treatment—he takes it as a raw condition or as a document, as brutal, given fact (like Burri or Schwitters) or as a photography.

Curiously enough, in breaking away from Renaissance dogma of a work of art as an original and coherent whole produced by one man, this process is close to the didactic art of the Middle Ages, which was not concerned to reproduce reality but to illustrate exemplary situations by prototypes and "exempla" familiar to everyone.

Verlon's art is demonstrative. It shows and situates man, his potentialities and the dangers that beset him. Mordantly incisive, it points to the cancer of fear in the body of our civilization.



Georges Mathleu: Hommage à Richard I, Duc de Normandie. 1954. 38 × 64 inches.

Notes on the Formation of my Collection

Richard Brown Baker

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(We take up Mr. Baker's notes from the early 1950s when he moved to New York from Washington, where he had been engaged in governmental work, and where he had begun collecting with the encouragement and advice of the book and art dealer, Franz Bader. For the illustrations which accompany these candid and sometimes amusing memoirs our thanks go to the Walker Art Center of Minneapolis where the Baker Collection was shown during the summer.—Editor.)

During my first winter in New York I met a Spanish born painter, José Guerrero, who lived with his American wife in New York. They invited me to dinner. Afterwards the guests were shown the work in his studio. It was abstract and I remember that I dared not say a word because I could not understand it. By the next autumn, however, October 1954, when Guerrero had a show at Betty Parsons' Gallery, I had seen enough of the new abstractions in galleries and museums to feel more responsive. In fact I bought a small Guerrero, a dynamic abstraction in orange and black. It was difficult to hang among my other paintings; friends were outraged by it; but it was a significant purchase for it was my first complete abstraction. This picture was not painted until 1954. Kandinsky had begun to paint abstractions in 1910. In no sense could I be called a pioneer.

José Guerrero and I lunched together during the course of his show, with the plan of touring exhibitions afterwards. I still knew only a few galleries, principally those of Mortimer Brandt [from whom Mr. Baker had bought a late Turner the year before-Ed.], Sidney Janis and Betty Parsons. Guerrero introduced me for the first time to the galleries of Samuel Kootz and Catherine Viviano. As a painter he told me he found their showings among the most interesting in New York. I was soon going to their exhibits regularly. It was becoming apparent to me that a new kind of painting had emerged since the conclusion of World War II. I had never been much interested in the "America First" and social realist school of art that had been prominent before the war, but I felt excited by much of this new abstraction. From a French dealer's New York gallery in January, 1955, I bought a gouache by the young Frenchman, Georges Mathieu, some of whose paintings I had seen elsewhere and at first had not liked. This gouache was purely linear, rather oriental in feeling, and I liked it. A bit later when the Kootz Gallery put on an exhibit of new oils by Georges Mathieu, I went promptly. They fascinated me. I was especially taken by one whose black background and lines of red and white paralleled the scheme of my gouache. The colours were the same but the effects different, the gauache being intellectual, the oil dynamic and slashingly powerful. I felt it was the best Mathieu in the show. I asked Mr. Kootz its price and also whether he agreed with me that it was

the best, explaining that I was not rich and could not afford to buy wrongly. As I remember it, Mr. Kootz was reluctant to influence my choice, even to the point of seeming ever so slightly to discourage me from fixing on this one. I returned a second time that day and convinced myself that this was indeed the best. That he privately concurred I was soon to discover, but I suspect, now that I have greater familiarity with New York dealers, that on this occasion, when he was launching a controversial new artist, he was not eager to see the best example go to a totally unknown purchaser. Known now as a collector, I am made aware that dealers like to place the work of artists whom they are introducing in "good collections". It is human nature for people to imitate each other. Dealers know that when several collectors of prominence buy an unknown artist his work will more quickly come to the attention of other collectors. What good, they ask themselves, will it do to have the masterpiece of our latest protegé hidden in the sitting room of an Oshkosh pharmacist? The most advantageous place for it would be on the walls of the Museum of Modern Art, or, failing that, in the possession of a respected collector who will show it to sophisticated viewers. This fact of contemporary art economics I didn't then know. It is open to abuse, and in more recent years one of many worries has been not to fall into the trap of buying mediocre paintings when they are offered before exhibition at advantageous prieces to help launch some mediocre new artist.

I am, to be sure, thoroughly in favor of comparatively low prices on the initial offering of an artist. That is the way to spread his work widely and to get him known among people who recognize a good thing when they see it. But it puts a burden upon the esthetic integrity and judgment of the collector. The dealer having, after much soul searching, taken on a new artist, is naturally eager to push him. He shows the work eagerly to his loyal clients. In some cases he may flatter them by stressing the importance of their collections and offering price reductions. The collector, to get a bargain, to please an artist or dealer friend, or to gain the reputation of being among the first sponsors of a genius, may let down his guard and buy unwisely. It is in this sphere, among others, that one may talk of "the responsibility of the collector" toward fostering a healthy contemporary art development.

For I formed the opinion, after several years in New York, that independent-minded private collectors should be numerous and active if there is to be any approximation of justice for living artists.—But I am getting a little ahead of my story, to a stage where I already possessed more of the new art and received occasional visits to my collection from art professionals, when it became evident to me that the experts never agree wholly, that no single individual has the scope of taste to recognize all new excellence. Museum officials and prominent collectors can always be wrong, either in backing an artist of superficial merits or in neglecting a powerful innovator. But the more of them there are, as I see it, who rely on the judgment of their own eyes and buy from personal taste, the less long will the second-rater be sustained and the sooner will the powerful innovator find understanding supporters. If art is to be produced at its best, original artists must win a decent amount of critical understanding and economic sustenance during their producing years. The market, in short, must be broad.

To get back to my purchase of Mathieu's "Hommage à Richard I, Duc de Normandie". It naturally stirred criticism. I was asked by Mr. Koctz not long afterwards to lend it to a group show commemorating the 10th anniversary of his gallery. A lady of my acquaintance, trained in art, told me it repelled her and that when she read the label, she was horrified to discover it belonged to someone she knew. Mathieu is still highly out of favor with many in American art circles, but I persist in admiring his remarkable talent. I began to feel in the mid-1950's that I was particularly attracted toward what I categorized as linear abstraction. I was soon buying from Sam Kcotz paintings by another young Frenchman, Pierre Soulages, who was to grow rapidly in popularity with American collectors and eventually to be a "sell out", but in May 1955 I could go around his one-man show at the Kootz in leisurely fashion and select from the group the one I thought strongest. With a broader swathe of the brush, Soulages was also linear.

Seeing in the Museum of Modern Art a painting I liked by a German named Theodor Werner, I had hurried to his first show in New York, which was of gouaches at the Borgenicht Gallery, and in February, 1955, bought what I thought was the best example of his work there. If Hans Hartung had had an exhibit at this time, I would surely have bought an oil of his, the prices for his oils not then having risen above my level. A wartime friend of mine, J. Benjamin Townsend, who had had a lively interest in contemporary painting long before myself, was in New York at about the time I got my Werner. He hurried me over to see a German artist whom he liked, Fritz Winter, and a few days later I bought a Winter from the Kleemann Galleries. All these abstractionists, Guerrero, Mathieu, Soulages, Werner and Winter, different as they were from each other, had a kind of linear dash and freedom in common, I thought.

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My friend Ben Townsend enthused over my new accessions. One day he said that I must try to give my collection more definition and direction if I was to establish a personal character for it. At present one saw Morland, Dufy and Mathieu in one room. Too catholic, too diffuse. I remembered the advice a Yale professor had given me about my student-day book collecting. After some days of pondering, and in recognition of my limited means, I decided that I would henceforth concentrate on the new post-war art, the art created since 1945, because I shared Franz Bäder's view that it was more exciting, helpful and challenging to buy the work of the living, the young and unestablished. I decided to ignore the artists (for price reasons) whose reputations had been achieved in pre-war years. However much I might admire Braque, Picasso, Miró, Soutine, etc., I could not afford their work. I even eliminated the older generation of Americans from consideration: better to buy a major oil by Franz Kline, for instance, whose work was cheap because nobody then bought it, than a watercolour by the aged John Marin whose prices I thought beyond my reach.

At this period my interest was awakened solely by painting. The new sculpture, which I now enjoy, did not gain my serious attention. At exhibits I tended to focus my eyes on the paintings and ignore the sculpture.

That I was not committed exclusively to abstraction is shown by my purchase, early in February 1955 and again the following February, of still lifes by a young New York artist, Felix Pasilis, a former Hofmann student. His Fauve-hued work caught my eye at a gallery then conducted by the painter Reva, Albert Urban's wife. Pasilis, like most of the artists I bought then, was someone of whom I had never heard. Reva and I used to have long debates on contemporary art. Her views were strong. She was passionately opposed to many of the abstract artists, especially the Europeans whom I told



Richard Stankiewicz: Assault. 1959. Steel. Height 141/2 inches.

her I was buying. To her I owe the advice to go to a somewhat out-of-the-way cooperative gallery, the Hansa (both the Hansa and Urban Galleries are now defunct) to see the work of a young German-born artist who suffered from a heart ailment, Jan Müller. I was not, on first acquaintance, favorably impressed with Müller's work. His paintings were too wildly expressionist, too free and figurative for my taste at that moment, which preferred the classic elegance and monumentality of Soulages. It wasn't until January 1957 that I recognized Müller's extraordinary qualities—another Hofmann student, he had turned his back on abstraction and evolved, out of his Germanic affinity for expressionism, his admiration for Gauguin and Cézanne, a strange style of his own that was in opposition to the new mode—and I bought simultaneously his "Hamlet and Horatio" and one of his very small flower paintings. But I quickly became attached to the Hansa Gallery as a rather odd-ball, definitely neither modish nor commercial, gallery. It was there in January 1956 that I bought my first piece of sculpture, a small Stankiewicz, which Richard Bellamy sold to me for \$125. I mention the price because I did not think of myself as collecting sculpture (with limited rescurces one has to eliminate) and might well have resisted this piece, which enchants me still, as does nearly all the work of Stankiewicz, had it not been so reasonable. In each of the next successive years I bought another small Stankiewicz sculpture from Bellamy at the Hansa. None of these was costly! I simply could not understand why Stankiewicz, original, frequently written about, praised by all the critics, and inexpensive, sold so little.

It is probably pertinent to mention that early in my New York life I was persuaded by a college classmate to join him for one evening a week in a beginner's art class conducted by the Peoples' Art Center of the Museum of Modern Art. Offhand I don't recall whether this was the winter of 1953 or 1954, but I do remember that I hesitated over his suggestion, because I already thought of myself as a collector and it seemed temerarious to tackle the elements of art myself (I had never had the least desire to become an artist) while I was presuming to judge the work of others. I did it, however and, for the first time since early school years, sat down to draw and use colours. It was apparent that I knew nothing at all. It was news to me, for example, that red is considered to stand forward of blue. From art history books, I had learned the meaning of "the picture plane" and certain other terms, but I knew none of the painter's working vocabulary. The exercise of blending colours, the practice of drawing a still life and from a living model, were new experiences. I found myself enjoying this departure from the

customary. I enrolled again in later semesters, taking "advanced painting" under Zoltan Hecht, where my tendency to do "abstractions" differed from the practice of most of my fellow students, who were representational. I also took a course experimentally conducted for one term by Abraham Chanin, docent of the Museum of Modern Art, entitled "Meet the Artist". I still knew very few painters and I was beginning to be curious about them. Each week Mr. Chanin invited an artist to bring some of his more portable creations and to discuss his work informally. Among the painters I thus met for the first time was William Baziotes, whose oil "Aerial" I was to acquire in December 1957. At that time, however, the lyrical quality of Baziotes' art had not touched me. I thought of myself as buying "strong", "dynamic" pictures. During this course I did purchase however, a small oil in December 1955, by the painter who of all those who addressed us was then possibly the least known, William Scharf, at that time working as a guard in the museum. Scharf's first one-man show did not take place until the spring of 1960, at which time I acquired a second, larger painting by him.

I remember that Abe Chanin was eager to develop among us the habit of buying contemporary art. No other sales were made. However Chanin informed us that the reputation of an artist is established and developed by collectors more than by any other category of people.

I see from my records that it was on December 1, 1955, that I acquired Jackson Pollock's "Arabesque", which had been painted in 1948 and for a time, according to Lee Krasner Pollock, hung over the sofa in the Pollocks' home. It had been brought from Springs, Long Island, to the Sidney Janis Gallery for possible inclusion in a 15 year retrospective of Pollock's work, but was not actually hung. I'm going to be detailed about this acquisition. It may be bad taste to speak of prices, but this was apparently my outstanding coup as a collector, as indicated by this quote from an Art Market Letter of the Richard Feigen Gallery, Chicago, dated July 1, 1960. "Pollocks incidentally, now command up to \$100,000 on the market. A Chicago collector turned down that amount over a year ago." The price of "Arabesque", 37×117 inches long, was \$2500. I could afford it because I had recently sold a weekend log cabin in northern Virginia. There must have been scores of thousands of other Americans equally well able to pay for it, because they were spending that amount for new cars, the market value of which today is minimal whereas the prices of all Pollocks have soared incredibly. At the time of my purchase, there was on sale for two months in Pittsburgh at the International Exhibition a 1953 Pollock, "Easter and the Totem", 81 1/2 × 58 inches, which, because it was a newer work, was more highly priced: \$3000. Nobody bought it. Pollock's death less than a year later is responsible, but not entirely, for the phenomenal increase in the demand for his work. I was more lucky than foresighted. Until I saw "Arabesque" I had not felt any urge to get a Pollock. Indeed I remember looking earlier at a modestsized Pollock drip oil in the Art Lending Service of the Museum of Modern Art, where it could be purchased for five or six hundred dollars, and mentally rejecting it as below the quality I aspired to in my collection. At the Sidney Janis Gallery, I had, the preceding January bought a small oil by the Chilean painter, Matta, from David Herbert of Mr. Janis' staff. Then I had run into David Herbert in San Francisco at Gump's, where he sold me a Boddidharma, so that he was accustomed to think of me as a purchaser. On taking leave of him after looking at the Pollock retrospective, I remarked casually, "I think I'd rather acquire a major de Kooning than a Pollock". (The irony of this is that to this day I don't own even a de Kooning drawing, let alone a major oil, and because of his soaring prices, am unlikely ever to have one; but at the end of 1955 Pollock seemed In New York a waning star, while de Kooning was the new hero of avant-garde circles.) David Herbert no sooner heard me express a preference for de Kooning than he said impulsively, "There's a picture in the racks that you must see, and I even know the price of it". He almost pulled me into the inner room, where he produced Pollock's "Arabesque". The moment I saw it I was enchanted. Here was a Pollock that I really did like. I am quick to make up my mind about pictures and rarely reverse my judgment. Except for the Turner, I hadn't ever paid so much (and there was no price reduction to be had), but it was a large picture, the largest I had ever bought, and Pollock's name was at the forefront of the new movement. He was one of the few abstractionists about whom I had heard even before I reached New York. It seemed to me an unquestioned opportunity and I took it.

My theory for the collection of contemporary art, incidentally, is: get there first, with adequate credit, and decide promptly. If the

work is as good as you think it is, other people, when they see it, may think the same. You don't need cash. All you need is crecit and confidence in your own eye. If you let the opportunity pass, the work may never come on the market again during your lifetime, and the artist may never equal this unique achievement. If, however, he surpasses it, so much the better, because, good to begin with, he is growing, and as he improves, his reputation gains, his total stature moves onto higher levels and, retrospectively, all his paintings become significant and valuable. In time you may not be able to afford any. Vide me and de Kooning.

Departing the gallery, excited by this major purchase, (from a wonderful new acquisition I always get a feeling of exhilaration) I went to dinner at the home of an art teacher friend who is also a collector of early American landscape paintings. I sat during cocktails next to a stranger who was described as a museum specialist in restoration. I being introduced as a collector of abstractions, he volunteered that he had seen the Pollock retrospective and was convinced none of the pictures would survive beyond a few years. He claimed Pollock's canvases were neither stretched, sized nor primed. I knew so little about the techniques of painting then that "stretched", "sized" and "primed" were meaningless words, but I was upset. Next day, accompanied by my art teacher friend and a museum director whom we both knew, to serve as advisers and translators of art terminology, I paid a solemn call upon Sidney Janis. We demanded an inspection of "Arabesque" by a restorer, who should report upon its durability, and when my friends pointed out that "Arabesque" was indeed unstretched (Pollock had probably laid the canvas on the ground to drip paint it and had never bothered to fix it to wooden supports) we obtained Mr. Janis' agreement to have it stretched under the supervision of the artist. Mr. Janis said he had never faced a situation quite like this. He offered to refund my money. My art teacher friend was in favor of this but I found myself too enamored of "Arabesque" to give it up. Seeing that I was genuinely attached to the painting and not just trying to get out of a deal I regretted, Mr. Janis said soothingly, "After all, Pollock is still a young man. If this painting does disintegrate as rapidly as your restorer friend claims, we can always get Pollock to replace it with another." Alas, seldom was reassurance less justified, but Mr. Janis could not know of the fatal motor wreck of the following August, nor that today, try as he might, he probably could not, for love or money, obtain for replacement a comparable Pollock. Mr. Janis' restorer duly rendered a written report that the painting would "outlast my lifetime"; it was stretched and re-signed by Pollock, and I added it to my collection, never imagining that Pollock, who then appeared to be just the most publicized and among the best of the new American abstractionists, would by 1960 be internationally accorded an important role as a creative revolutionary.

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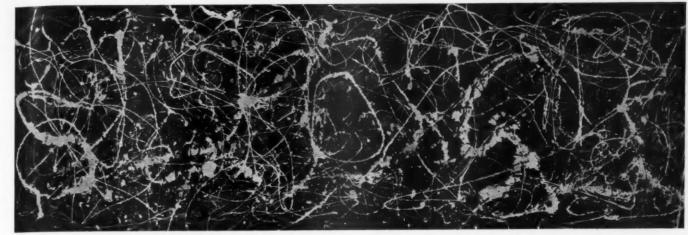
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I mentioned the 1955 Pittsburgh International. Toward the end of its run I decided I ought to travel to Pittsburgh to see it, in order to extend my knowledge of contemporary painting. One of the American artists totally unknown to me whose painting there made a strong impression on me was the Californian, Richard Diebenkorn. It was a big oil, $63\frac{3}{4} \times 58\frac{3}{4}$ inches, priced at \$650. But it was already sold, confirming my view that "getting there first" is important. I did remember later on to take in Diebenkorn's first New York show, but I thought none of the pictures in it equal to my memory of the Diebenkorn I had seen in Pittsburgh and I decided to wait. It wasn't until March 1958 that I saw and bought Diebenkorn's "Girl and Three Coffee Cups". By this time I had to pay, for a somewhat smaller canvas, nearly three times what the Pittsburgh picture was priced at. Yet I understand that by now a purchaser of a Diebenkorn similar in dimensions to mine would have to pay more than twice what I put out. This kind of acceleration of prices, due to factors of supply and demand influenced by excellence, publicity, fashion, etc., is pretty dismaying to a collector of my means. It is all very well to rejoice in the "paper profit" of the picture I already have, but as a serious collector I might well want another big Diebenkorn three or four years hence. I shan't be able to afford it.

At Pittsburgh in the big hall my eye was caught by a cheerfully coloured abstraction, still unsold and inexpensive, by an Italian artist totally unknown to me, Giuseppe Santomaso. I kept returning to look at it. Finally I told the saleslady to reserve it temporarily while I continued my day-long examination of the other galleries. There were not many visitors that day, but among them was a man I recognized from New York (though I hadn't met him), Alfred H. Barr Jr. of the Museum of Modern Art, who was being shown about



Jackson Pollock: Arabesque. 1948. 37 × 117 inches

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by the Pittsburgh collector, G. David Thompson. I confess to hanging about near them, eavesdropping, gathering in the wisdom of these experts. Mr. Barr analyzed painting after painting. I wondered what he would say of the Santomaso. To my regret he passed down the other wall of the long hall. I confided my disappointment to the friendly saleslady. Then I retired to a distance to stare analytically at the Santomaso. Suddenly Mr. Barr reappeared, went directly to the painting and stood with concentrated attention before it. I was stunned. He's going to buy it for the Museum of Modern Art I thought; it was stupid of me to be so indecisive. But no, I saw him chat with the saleslady. Then she came and brought me to him. Mr. Barr informed me that Santomaso was well known in Venice; that this was an excellent example of his work; that I might find it "a bit too sweet", but that I would have to decide that myself. I decided the picture's structure was strong and I bought it.

When the Santomaso reached New York, two men associated with New York galleries saw it soon afterwards in my rooms. One disliked it; the colours were not to his taste. The other, Richard Sisson of the Grace Borgenicht Gallery, was much taken by it. He mentioned that they were looking for new European artists. Santomaso was unknown to him, but this painting interested him. Later, another of the gallery staff, traveling in Europe, went to see Santomaso, with the result that the Borgenicht Gallery gave him his first New

York show. Signor Santomaso came to New York for his exhibit; I invited him to see my collection (which by that time also included an oil by his better known countryman, Afro) and he said, looking at his picture, "I am here today because you bought that painting". It has since been borrowed by both the Newark and Pasadena art museums for their exhibitions of contemporary Italian art.

The only other occasion that I recall when I drew upon the advice of a museum authority occurred on the day my collection was visited by James Johnson Sweeney of the Guggenheim Museum. For some while I had had on approval a painting that I had liked in the studio of an artist to whom I was taken by one of his admirers. This painter had never at the time exhibited. I had his oil on the wall for days without quite making up my mind whether to buy it. I asked the opinion of every visitor. Some were highly enthusiastic; others adverse. As my own judgment wavered, some times in response to their reactions, I began to feel that my unusual uncertainly was a warning, I decided to get Mr. Sweeney to express his judgment and to abide by it, whatever it might be. He was outspokenly against it. The painting went back.

I was quite clearly in funds during December 1955 because my records indicate that three weeks after getting the Pollock and a little over a week after buying the Santomaso in Pittsburgh, I acquired Jean Dubuffet's amusing and vital "Paysage d'hiver aux



William Baziotes: Aerial. 1957. 60×48 inches.



Hans Hofmann: Fortissimo. 1956. 60 × 52 inches.

deux chiens", which is surely one of the top pictures in my collection. I had originally been offended by the savagery in Dubuffet's art. His grotesque heads were too much for me. This oil I saw that autumn in a group show at the Kootz Gallery and liked it instantaneously. But it was an expensive picture. Dubuffet wasn't abstract like most of the artists then capturing my interest, so I made no move to buy it. Sam and Jane Kootz had by this time sold me a number of fine pictures: two Soulages, the Mathieu, a gem of a small Hans Hofmann, and a notable 1946 collage by Robert Motherwell, which, not having sold from its original exhibit, had been in a warehouse for some years, and was offered to me (I chose it from among several) after Motherwell had severed his connections with the Koctz Gallery. I had every reason to be satisfied with what I had acquired from Sam Kootz, who never tried to influence my choice and was most generous in the credit he allowed me. I came into the gallery on this occasion just as a lady of great taste and wealth was departing. Sam jubilantly told me that she had just bought a certain large sculpture. He added that he had induced her also to take on approval the Dubuffet oil, offering her a reduction of several hundred dollars "because I know that if she takes it she'll buy more Dubuffets". "Why, that's the Dubuffet I liked so much", I cried in disappointment. "Tell you what I'll do", Sam said impulsively. "If she sends it back, I'll let you have it for the same price I've offered it to her." Now I dare say he was even so making a handsome profit—the mark-up of foreign importations is very high—but a bargain is tempting, especially when it involves a work of art of exceptional quality, and I am susceptible to the notion of a saving. The lady did not keep the Dubuffet. I was called in and given my opportunity to buy it. This was my first chance at an art bargain. I sat down before the canvas and looked at it earnestly. Even with the handsome rebate it meant a big outlay of money. I would go further into debt. I examined every line of the painting's active background, and each line, I saw, made esthetic sense. The fanciful, humorous dogs incised on the surface, rather like cartoon drawings, were surrounded by paint manipulated as in a superb abstraction. I must say I am exceedingly glad that I had the courage to decide on the necessary outlay, because today my respect for Dubuffet is higher than ever. I adore this picture and by now, five years after its purchase, an equivalent Dubuffet would cost five to six times as much as this did. My mistake was not to follow up with the purchase of another outstanding Dubuffet within the next two years before his spectacular price rise. My idea around 1955 was that nobody but myself was the loser if I bought a bad picture. Therefore I might as well go ahead whenever I was especially impressed, because if I did acquire a lot of duds, nobody would pay any attention to my collection and few therefore would know of my errors in judgment. I am not at all a gambler, but speculating in esthetics is a challenge and an exciting one. And being a bachelor I could take risks. No wife to scold over my choices; no children to be deprived of a college education because dad had spent a few thousands on pictures nobody else would ever want.

By this time I was getting to meet a number of artists. Most of them were suspicious, I found, of the motives of collectors. Collectors are judged to be greedy and mindless, ignorant and slaves to fashion. Some, whose names are synonomous with great wealth, are disliked for arrogance and meanness; they're always trying to get something for nothing at the expense of the artist. And only this week I was assured by a personable young novelist with a wide acquaintance among painters that most purchasers of contemporary art buy in order to get to bed with the artist! On hearing this I wondered if it explained why some critics have complained that there's been too much gallery, collector and museum emphasis on very young artists. Then I reflected that it did not explain why Hans Hofmann has sold more, and painted better since he passed 75.

I have never been able fully to understand my own collecting motivations. I think they are varied. Having by now seen many collections and met many collectors, I judge each to differ somewhat from every other. Undoubtedly there are people who buy art for social prestige, or to make manifest their wealth, or to exert power over impoverished creative people, but such baser motivations are seldom strong in collectors of real distinction. I know I am myself rather afraid of the human factor and prefer to know and become friends with artists after, not before, I have seen and admired their art. I don't want to be bribed into a purchase by personal charm rather than artistic merit. What could be more corrupt, or more surely lead to an inferior collection, than to purchase art as a means of proving something, whether it be one's



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Albert Urban: The Sibyl. 1958. 72 × 84 inches.

social position, one's sex appeal, or even one's philanthrophy? Yet I suppose each acquisition is in a sense proving something—perhaps foresight, perhaps discrimination. But let it be proof in relation to esthetics—not to the market place or the bedroom.

It was my view, while I was happily acquiring Motherwell, Pollock and Dubuffet, that no one could prove, for or against, that I was doing well or badly in my choices. Now that I have had more experience, and artists such as the above-named enjoy increased prestige, I am tempted complacently to fancy that it is already proved that I did well. The more bad pictures I see the less can I concede that it's anybody's choice, that no one really knows, that the experts never agree. I now hold that it's a small problem to differentiate between a bad and a good work of art. The untutored eye should usually, after comparing the two, make the right choice. The real problem is to recognize the exceptionally good, which is to say, the workmanlike and competent, because the ordinarily good can be analyzed as good, while it is not easy to spot an elusive super-excellence in what is possibly unorthodox.

I used to imagine that I was helped in making my decisions to buy by the freedom emergent from my ignorance of art history and art techniques. Some people, it seemed, could not see clearly because of the burden of what they had been taught, which did not go far enough to comprehend the new art. I, in contrast, could focus my eye innocently on the new work itself and be excited by it without comparisons, without worrying about forerunners, derivations or flouted traditions. Today, of course, I have been at it long enough to make comparisons, to spot derivations, etc. From my present standpoint, this accumulated experience is helpful. But is it necessary? Confronted by feeble imitations, the eye should be able by itself to see the feebleness. That being recognized, it is not really important to be able to say, "This is a bad blend of Pollock and Kline. This is what Stuart Davis was doing 20 years ago. This picture hasn't an idea not already carried further by de Kooning." That is just a demonstration of knowledge and not of discriminating judgment.

Although proud of the occasional purchase of an exceptional artist early in his career and reputation, I must acknowledge that, as in the case of Pollock, I have several times acquired fine pictures by artists who for years already possessed great critical reputations. They were opportunities open to anybody. It was merely that in 1954 and 1955 fewer New Yorkers were buying in this field than today. Demand being less, prices were lower. For example, Lyonel Feininger, born 1871, enjoys high repute today. The Chicago art letter (referring to oils, of course) says "Feiningers bring up to \$35,000". That may be because Picassos and Braques bring so much more that rich collectors are now satisfying themselves with lesser reputations. When I came to New York, the aged Feininger was still an active artist. I saw an exhibition of his recent watercolours at the Curt Valentin Gallery and priced them. Then in May 1954, in the Art Lending Service of the Museum of Modern Art, I caught sight of a Feininger watercolour done four years earlier that cap-

tivated me at once. Furthermore, at \$400, it was cheaper than those in his recent show. I quickly decided to buy it, but the lady in charge asked me first to rent it. Then she drew my attention to a small abstract collage, saying that if I liked the Feininger I would probably appreciate this too. I did at once; It was superb; but I had never heard of the artist. Kurt Schwitters, and said so. The lady told me the museum had Schwitters on display below and remarked that she liked this better than the museum's. She urged me to rent it for the summer; rent would cost only \$15 based on the sale price of \$250. I was very much taken with it; but did I want to add a thing made of scraps of torn paper, old ticket stubs, an upside-down British stamp and other refuse to my collection? At that moment collage as an art form had little prestige with me. I don't like to waste money either: \$15 counted. The lady (very likely a volunteer member of the Junior Council) benevolently suggested that if I took the collage home overnight and returned it by noon the next day she would charge me nothing. Suggestions like that are very seductive. I went out carrying both Feininger and Schwitters, far from knowing what bargains I had. A banker acquaintance of mine of half English descent came that evening to dinner with me. I showed him the Schwitters, telling him I had to decide about it by the next morning. He said, "I like it, in fact I think it may be one of the best pictures you have here. But don't buy it: the King is upside down." He was referring to His Majesty's stamp. I'm glad I ignored his counsel and extremely grateful to the lady who had so pressed the Schwitters upon me, for this small collage, created in 1947 in his English exile by the artist a year before his death, is an electrically strong abstraction that says as much in a $6 \times 8^{1/2}$ inch space as do most abstractions ten times larger.

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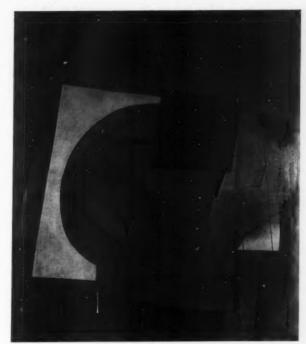
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Another small abstraction by an already great reputation that I bought in the spring of 1955 was by Ben Nicholson, and also modestly priced. I grew very attached to it. The following autumn George Dix of Durlacher Bros., then Nicholson's New York dealer, phoned to tell me of the arrival of the pictures for Nicholson's next one man show. For the taste of a great number of Durlacher clients, he allowed, Nicholson was too abstract. He knew I liked Nicholson, however, so he invited me in for a preview. I went to the gallery promptly. The merit of the small Nicholson had sold me on the idea of acquiring a larger one. George Dix and I spread all the new pictures around the room and spent over an hour comparing them. I settled on "Nov. 1955 (deep Persian violet)". There was a larger one I greatly admired but felt I could not afford. This was prior to Nicholson's winning a number of important international prizes and his price level then seemed to me comparatively modest considering his many years of fame. I had only one question about "Nov. 1955 (deep Persian violet)". Because of its delicacy in line and colour I feared that it might possibly be overwhelmed, and show up as weak, when it found itself amidst my collection. George Dix had it sent to my apartment that day. Quite a few collectors, I find, arrange to see the art they contemplate purchasing in their homes before they make a final decision. This is probably wise. I tend to skip this probationary stage. The moment I saw the Nicholson in my rooms I acknowledged it to be one of the strongest paintings there. It remains a great favorite with me.

An oil that I chose early in March 1956 raised no doubts as to its comparative visual strength. Quite the contrary. I wondered chiefly whether it would be too powerful for a living room and also whether its dimensions did not exceed the size of my apartment house elevator. This was Franz Kline's "Wanamaker Block". I confess to having felt strong revulsion to the first Kline oil that I ever saw. But by May 1955, when the Museum of Modern Art and the Whitney Museum jointly ran shows featuring the art of the New Decade (Soulages was in one building; Kline next door) I was increasingly aware of the enthusiasm felt in artists' circles in New York for Kline. It used to be common then to compare Soulages and Kline (primarily because they both used black paint) and of course the artists enamored of wild rough freedom in painting preferred Kline to the more classically ordered Soulages. At this point, however, Kline's bold black and whites had little appeal to collectors. The three large Klines at the Whitney all were lent by his dealer, which means they were unsold, and I rather doubt that they sold during the exhibit. It was sometime during the late spring of 1955 that I wandered into the Egan Gallery and was shown an excellent Kline by Mr. Egan, who, in recommending its purchase, said that Kline was shifting the next season to the Sidney Janis Gallery and would doubtless become more expensive. He urged me to act then, but my funds were low. Just about that time I was also resisting counsel to buy a Mark Rothko. I calculate that I



Ben Nicholson: November 1955 (Deep Persian Violet). 291/2 × 261/2 inches.

could have obtained these two paintings for approximately \$1500 together. Now five years later, I should probably have to spend more than \$15,000 for the pair. It is lost opportunities like these that collectors brood upon.

In any event, by the time the Sidney Janis Gallery opened its first Kline show in March 1956 I was mentally prepared to get a Kline. This was still the period when it seemed to me that I was virtually the only buyer, outside the Museum of Modern Art, the Whitney, and Buffalo's Albright, for the American abstractionists. Of course I was not in fact unique, but we collectors were indeed few. On my arrival at the Janis, David Herbert took me in charge. As I recollect he had pretty much decided that I should get "Wanamaker Block". I liked making my own choices, however, and consequently did not vield at once, without serious consideration of other possibilities, to this impressively big, black picture. In our discussion I remember saying that I liked one of the small Klines. David replied that "Wanamaker Block" was a climax of Kline's black and white style, that it was a major picture that one day "would be in all the text books", and in consequence of the preceding, would increase proportionally more in value than the smaller Klines. I was still worried about whether I could physically accomodate so large a painting. I also liked Kline's "Accent Grave" in the same show, which is characterized by a certain elegance, but further study convinced me that "Wanamaker Block" was the more powerful and greater painting, so I settled on this choice, on the theory that, although it might be outsize for my apartment, I should buy a painting for its merit, not its convenience. Already "Wanamaker Block" has been reproduced in several texts, and by virtue of twice subsequently hanging in the Museum of Modern Art, and being shown in Sao Paulo, Brazil, in Basel, Milan, Madrid, Berlin, Amsterdam, Brussels. Paris and London, and most recently in the Yale Art Gallery, it has become the most widely known picture in my collection.

I must not, of course, give detailed accounts of every acquisition, of the emotional struggle I underwent at Alan Davie's impressive first New York show, of the tips about artists I received from other artists, some of which led to purchases; of the cooperation from dealers; of the pressures from everywhere to buy new people; of the many purchases all along of work by artists unknown to me until my eye was drawn by an example of their creativity. I probably should, however, report that in February 1957 I enrolled in a five afternoons a week painting class at the Art Students' League because my interest in painting, myself, had greatly increased and I found the twice a week short classes at the Museum were insufficient. By this time my original hopes of becoming a writer had faded. For some while I had done volunteer work as a non-governmental observer at the United Nations. This rather informal arrangement had allowed me the many hours weekly that I had devoted to touring galleries. Every decision to buy a picture represented

hours and hours of looking at exhibits from which nothing was acquired. Now I had a job in prospect, connected with art, that would not materialize for a month or two. It was partly to fill in the interim, as well to paint more regularly, that led me to try a month's enrollment at the League. I thought of it only as an experiment. Hitherto my painting medium had been casein. It would be an opportunity to begin using oil paints. So I went to the League reception counter to enroll and, happening to mention my interest in abstraction, was advised to become a pupil of the veteran Morris Kantor. This proved a fortunate choice. From Morris Kantor I was to learn a great deal in the man-to-man discussions about my own student efforts that enlarged and deepened my understanding of the art of painting. Until I became his pupil, for instance, I had felt a total inability to express in words my reactions to a painting. I experienced, to be sure, what I called "direct apprehension", that is, I responded to the esthetic aims of the artist, without being able to analyse or explain them. This would be of no consequence had I had no writing ambitions. In this context it was irksome to feel speechless in the presence of art that was capable of moving me. Through Morris Kantor's comments on my own paintings I came to understand what earlier I had merely felt. Even so, I cannot ever imagine myself writing art criticism.

I remained a student of Kantor's until early 1959. Meanwhile, during a few weeks of the summer of 1957 and more intensively during the summer of 1958, I studied at Provincetown under Hans Hofmann. Hofmann is a towering spirit whom it is hard to resist thinking of as a great man. More than anyone else he made me grasp how much of the mind and character go into the creation of art. Like Kantor's, Hofmann's students were very serious. To be among them was to learn much. The Hofmann school had high values. In such an atmosphere one could not think of art as mere illustration or decoration; it was a product of intelligence, discipline, talent and character. "Talent is never enough", Hofmann used to say.

By this time I understood what the art world means by involvement. I was myself thoroughly involved and beginning to have ambitions to paint with honesty and power. The idea I had once vaguely held, picked up from Jane Austen's novel perhaps, that drawing was an accomplishment for ladies of quality, had long gone by the board. Hofmann convinced me that to do greatly as an artist would be honor enough for any man.

"Many a good collector has been lost in a bad painter", William Ronald remarked to me dubiously. We had met after I purchased "The Raven" from his first New York show. As I have acquired several more of his pictures since, while doing more and more painting myself, I hope he no longer fears that all my interest in art will focus upon my own creations. It appears that in America a great many picture buyers taper off into amateur painters. For me the study of painting did not diminish a whit my responsiveness to other painters' art. Nor can I see why it should; yet Sam Kootz told me last summer that I was very nearly the only collector he knew who did not give up collecting when he took up painting.

Parallel with my own activities in painting my taste for other peoples' art has broadened, I think, rather than narrowed. Five years ago I was excited chiefly and almost exclusively by linear abstraction. Then came my awakening to sculpture. Next I found myself interested in certain figurative painters. For example, when I was shown at the Alan Gallery Nathan Oliveira's "Seated Man with Object" I was taken by it at once, although Oliveira, a Califomian, was totally unknown in New York, and this was the first Oliveira I had seen. I later lent this picture to the 1958 Pittsburgh International, where it attracted considerable admiration. When Peter Selz was organizing his "New Images of Man" exhibit, he asked to borrow it, as well as my Müller and Diebenkorn, so that when that controversial show, widely viewed as an attack on abstraction, opened at the Museum of Modern Art, I owned three of the inclusions-I who thought of myself as a collector of abstractions, yet had never before been asked by the museum for three loans in one show. So many favorable comments did I hear on the unknown Oliveira that I bought a second large figurative oil by him in the summer of 1959-unwilling to let too much time elapse lest the demand for Oliveira's work should force his prices beyond my reach.

I do not myself do figurative painting, I may say, nor do I work in the geometrical vein of abstraction opened up by Piet Mondrian. Yet to a dark, mysterious rectilinear painting by Ad Reinhardt, I added a large diamond-shaped rectilinear oil by Ilya Bolotowsky, and a red abstraction by Myron Stout, another hard edge painter; while in 1960 I bought from Sidney Janis a splendid oil by the

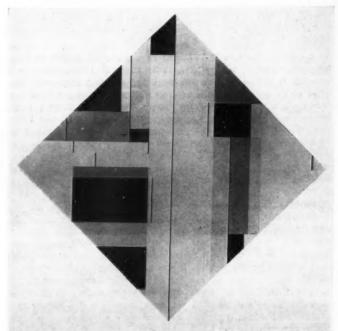


William Ronald: The Raven, 1956, 59 1/2 × 50 inches

French master, Auguste Herbin, a 1952 oil that had remained unsold in the Janis racks for several years because in America the new vogue for abstraction has favored the free-flowing rather than the geometrical.

Likewise, admiring the excellence of Seymour Remenick and Isobel Bishop, I have acquired examples of their work, although both are representational artists. Almost at the same time, I enriched my collection with a beautiful 1959 oil by Jack Tworkov, one of the leading abstract painters of the middle generation, by whom previously I had owned only a charcoal drawing. And among recent acquisitions are combination-paintings of Robert Rauschenberg, a symbolic construction by George Ortman, mosaics in word by Bernard Langlais, a wood plaque by Eduardo Ramirez and a small construction by Irwin Rubin. These latter items are not precisely paintings. They belong to a new movement (not really new, of course, as nothing ever is in art) that seems to rely on construction with things rather than the movement of the paint-laden brush.

From the diversity of 1960's purchases (helped by a windfall accession of capital, now, alas, used up!) it might be argued that I have lost my bearings as a collector, and am indulging in the flat painting of Nassos Daphnis while getting at the some time the thickly textured "matter" paintings of Luis Feito and Emil Schumacher; in the grotesque heads of Jim Dine while adoming the wall with a huge, three-blob abstraction by Raymond Parker—that, in short, I am going every which way. But I am going only where the artists lead me. Twenty five years ago every painting seemed



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Ilya Bolotowsky: Large Cobalt Diamond. 1957. 80 × 80 inches.



Emil Schumacher: Khaza. 1959. 40 × 32 inches.

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Jaap Wagemaker: Red Painting. 1959. Wood and oil on burlap. 331/4 × 351/4 inches.

to be by a follower of Picasso; more recently nearly every painting has seemed to be de Kooning-esque. But good artists will not forever mine familiar veins, and so at the present time fresh new talent is flowing in diverse channels. I respond whenever I have the capacity to respond. I believe my taste has broadened during the past five years.

One other recent feature of the collection. For a couple of years I bought large oils mainly. It then seemed possible to get major examples by the new artists. Now the whole price structure has moved ahead, 1955's \$1000 has become \$1500, even for a beginner, and most likely for a veteran, \$4000. I am being priced out of the market. Consequently I look more favorably now upon good small items. Whereas some years ago I was foolish enough to reject the idea of buying a drawing by de Kooning because I proudly thought that in my collection he should be represented, if at all, by a major



Enrico Donati: Son of Goursar, 1959, 50 × 60 inches.



Robert Goodnough: Minotaur II. 1959. 681/4 × 681/4 inches.

oil, today I am far more sympathetic toward drawings. In fact, an assignment by the American Federation of Arts to select a traveling show of abstract expressionist drawings has, during the past several months, considerally amplified my knowledge of this branch of art. I feel now that I want high quality drawings, watercolours and small oils by artists whom I consider important, to supplement their larger pictures. It seems inadequate to have a single example of an artist's output. A variety represents him in depth.

Consequently the most recent acquisition to my collection is a superb, very small ink drawing by Jean Dubuffet, executed in June 1960. I hope it is characteristic of the flexibility of my collection that this accession, of a work by a world famous artist, was immediately preceded by the purchase of several unframed drawings in mixed media by an artist, fresh from Ohio, who has not yet been taken on by a major New York Gallery.

La terza mostra del Premio Morgan's Paint

Giuseppe Marchiori

Il confronto, quest'anno, è italo-jugoslavo. La mostra di Rimini si è trasformata in mostra internazionale. La prossima edizione, nel 1963, sarà italo-spagnola.

È utile metter vicini artisti di paesi diversi, quando ciò sia fatto con ordine, seguendo un ben preciso criterio di qualità e di attualità. Si sono scelti, cloè, pittori e scultori impegnati nelle più significative tendenze dell'arte d'oggi: alcuni protagonisti; altri, più giovani, attivi in ricerche, che hanno determinato e determinono nuovi aspetti della realtà artistica, attraverso i valori del segno, della macchia e della materia.

Il discorso, circoscritto a alcune individualità ben distinte, risulta in tal modo più accessibile e chiaro, anche se mette a fuoco un processo accelerato di metamorfosi, spesso difficile all'analisi e per lo più ostico all'agnosticismo culturale o, nella maggior parte dei casi, al gusto del pubblico.

A noi sembra invece che una severa lezione si affermi in questa mostra non casuale, studiata appunto allo scopo di dare un contributo alla conoscenza della più viva contemporaneità, ed è la lezione della «profonda eticità», riconosciuta giustamente da Argan nella disperata avventura dell'arte moderna.

Argan si rifluta di parlare di «crisi dei valori», e crede invece alla loro «continua trasformazione». La mostra di Rimini può dare una risposta positiva alla limpida diagnosi di Argan. E non è piccolo merito.

L'orizzonte della mostra si allarga con la presenza degli artisti premiati nelle due precedenti edizioni del premio. Anche questo è un bilancio attivo, perchè, le giurie del 1957 e del 1959 hanno saputo veder bene e premiare i valori più autentici. Basta citare i nomi di Bendini, Consagra, Levi Montalcini, Minguzzi, Moreni, Morlotti, Gio Pomodoro, Raspi e Ruggeri.

Quest'anno poi il «Premio Morgan» ha acquistato un maggiore mordente per il confronto coi pittori e con gli scultori jugoslavi, che hanno compiuto grandi progressi per esprimere nelle loro opere quel concetto di «realtà» tanto diverso, per il suo significato morale, dal facile «realismo» praticato con intenti polemici in molte zone europee.

Dzamonja e Trsar (scultori, entrambi premiati), Bernik, Gliha, Murtic, Protic (pittori, tutti premiati) rappresentano degnamente, insieme a Ivancic, Kregar, Petrovic, Pregelj e Srbinovic, l'arte jugoslava d'oggi. Alla Triennale di Belgrado, organizzata da Celebonovic, e inaugurata, per la prima volta, nel maggio scorso, si è visto un quadro completo delle tendenze di maggior rilievo nell'arte jugoslava contemporanea. Gli artisti citati più in su e presenti a Rimini sono certamente i migliori, tra quelli più conosciuti in un ambito internazionale. Bisogna dire, a questo proposito, che tutti gli organi responsabili collaborano, in Jugoslavia, con passione e con intelligenza per far conoscere il meglio dell'arte del loro paese. Che cosa dovremmo dire invece delle nostre mostre all'estero?

Dzamonia, dopo il successo ottenuto alla Biennale veneziana del 1960, ha avuto altri lusinghieri riconoscimenti, fino alla recentissima mostra a Zurigo. L'artigiano paziente, ben legato alle origini per la manualità creatrice, arriva poi a una concezione puristica delle forme antitetiche al materiale impiegato. Dalla contraddizione stilistica nasce tuttavia una certa magia espressiva: un curioso e fisso incanto, nel profilo chiuso, assoluto, della «Scultura di metalio 17». Le altre due sculture in metallo, inserite in una specie di cornice di legno, assumono un carattere di oggetto decorativo con ricordi, sempre presenti nell'Europa centrale, dell'«Art Nouveau». Ai chiodi saldati di Dzamonja si contrappongono le strutture sovrapposte di Trsar, ispirate, dice Krzisnik, dalle stalagmiti delle grotte carsiche. Un fatto di presenza nella natura e non d'imitazione delle concrezioni modellate lentamente dal caso. Le forme a losanga, unite in composizioni massicce per l'evidenza plastica dei volumi, rappresentano, nella trasposizione fantastica, la folla.

Gil scultori italiani Leoncillo e Ghermandi, premiati coi massimi premi, rappresentano due ordini contrapposti di ricerche, avviate a soluzioni ormai mature. Leoncillo è arrivato comporre, come dice ottimamente il Calvesi, «l'apparente contraddizione tra avanguar-



Dusan Dzamonja: Scultura VII. 1961. Legno, metallo, vetro.

dismo e non avanguardismo, tra coscienza d'integrale attualità e senso d'un tempo antico e sempre vissuto, da cui proveniamo secondo un flusso che non ha soluzioni di continuità: per cui esser moderni vuol dire piuttosto esser ultimi che primi».

Anche in Leoncillo l'immagine è figura, ma al di là di ogni parvenza fisica ,come evocazione vitale di memoria e di materia in una realtà intensa e violenta di masse costruite e spezzate. Dalle antiche, dolenti figure espressionistiche, il passaggio a «Incontro antico» è avvenuto senza negazioni improvvise, in una linea di meditazione severa e di sicura coscienza.

Il «Personaggio» di Ghermandi è la sintesi di tutte le sculture che l'artista ha compiuto fino a oggi: ed è forse l'opera in cui è andato più a fondo nella ricerca di un ritmo e di una tensione, legati alle strutture e alle superfici modellate con una continua varietà di effetti plastici e pittorici. Le analogie vanno dimenticate, malgrado le slabbrature e gli strappi, i coaguli e le nervature, che fanno pensare alle foglie o alle ali. Ghermandi guarda all'insieme, anche se i particolari, talora, acquistino un grande rilievo. E, nell'insieme, il «Personaggio» appare come un blocco unitario per coerenza di stile e per felicità d'invenzione.

Notevoli sono poi le sculture: «Battiti di pietra» di Nino Cassani, «Indimenticabile» di Nino Franchina, «Maschera di profeta» di Perez, «Plastica parietale» di Umberto Milani, «Due torsi» di Vittorio Tavernari. Due mondi antitetici, due differenti ordini di problemi, nel vasto arco della scultura contemporanea, come a segnare posizioni inconciliabili: «Nauta» di Somaini e «Arcana» della Donegà.

In fondo al salone dell'Arengo, dove Tavoni ha disposto con sapiente regia la difficile mostra, la «Scultura» in gesso di Alberto Viani appare come una presenza sconcertante nel mondo dell'informale, come una solenne certezza nel dominio dell'assoluto.

«Les sculptures de Viani, scrive Arp, ne sont ni des analyses, ni de l'imitation, ni de l'artifice, ni du maléfice, elles sont des Existences, des Entités. Douceur de l'apparence. Mélodies de voiliers.»

Il premio per la pittura è toccato a Sergio Romiti, per una «Composizione» del 1961, che aggiunge qualcosa di nuovo alla nitida visione del pittore; un contrasto inatteso tra un piano chiaro e un fondo nero vellutato, sensibile, con un impegno decisamente costruttivo, pur nella lievità raffinata del colore e della grafia. Vogli-

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Drago Trsar: Dimostranti V. 1960. Bronzo.

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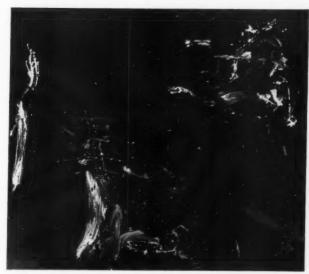
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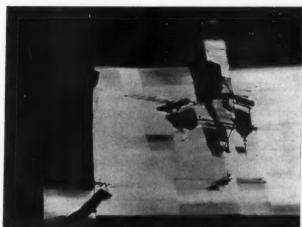
Leoncillo: Incontro antico. 1961. Terracotta gres e smalti. $140 \times 50 \times 50$ cm.



Ghermandi: Personaggio X. 1961. Bronzo. 150 \times 140 cm.



G. Ferrari: Figure notturne (Abbinamento No. 9). 1960. 130 \times 150 cm.



Sergio Romiti: Composizione 1961. 55 × 75 cm.

amo dire che questa «Composizione» è il più bel quadro dipinto da Romiti?

Di fronte alla eleganza di Romiti, s'impone l'accento drammatico, nell'alternativa di luci e di ombre, di elementi grafici e di intense atmosfere pittoriche, di «Momento attivo» e di «Groviglio» di Scanavino. In queste pitture segno e materia esprimono il senso di una lotta continua tra illusione e realtà dello spirito. È una lotta che si risolve per la luce o per l'ombra sulle superfici tormentate, che rivelano il tempo di una ricerca appassionata. Scanavino ha trovato un proprio modulo, una ben distinta unità d'immagine, che fanno apparire anche più vera e sofferta la sua storia di pittore romantico, tra la marea degli imitatori e degli sperimentatori di tutte le categorie «informali».

Il segno morbido e morboso di Strazza incide e allude nel medesimo tempo, significando la volontà di fissare alcuni elementi di realtà concreta sul fondo di un'atmosfera colorata evasiva, modulata con estrema raffinatezza. Anche Strazza è uno del pittori nei quali si può credere per la verità del suo discorso totalmente impegnato in quel rapporto arte-vita, che è la negazione del tecnicismo fine a se stesso.

La mostra del Morgan mette poi in luce le opere di tre pittori bolognesi, meritevoli di una attenta segnalazione: De Vita, Ferrari e Nanni.

Dei più giovani risalta il nome di Pasquale Santoro, ottimo incisore uscito dalla scuola di Hayter, e oggi avviato, nella pittura, alla scoperta di una dimensione (il termine è esatto) lirica nelle luminose stesure verticali, tagliate e interrotte, come per un improvviso intervento della realtà nel distacco vago del sogno.

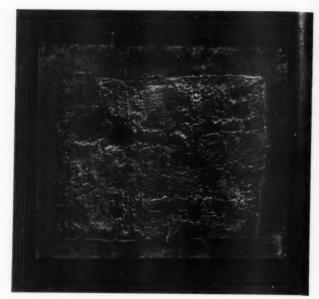
Un grande contributo alla qualità della mostra danno gl'invii di Soffiantino, di Saroni, di Spinosa, di Scialoja, di Mandelli, di Scordia, di Scroppo; e una gradita sorpresa, almeno per noi, sono i tre quadri di Giuseppe Piombini, che Carlo Munari ha giustamente collocato nel dominio del «motivo del silenzio, d'un lungo nottuno silenzio in cui le cose perdono ogni consistenza fisica per rilevarsi nei loro dati essenziali, nella voce della loro poesia». Forse un'anima contemplativa è, oggi, fuori tempo? I «sogni» di Piombini vengono a dimostrare esattamente il contrario.

È curioso notare come i pittori jugoslavi si avvicinino ai nostri in un clima di civiltà comune: con problemi proposti e, spesso, risolti, nell'ordine di una attualità da non confondere con l'effimera moda. Il più giovane è Bernik, ottimo incisore, che si è rivelato attraverso la Biennale di Lubiana. Come nella evoluta tecnica incisoria, Bernik cerca oggi nella pittura effetti suggestivi nella scelta e nella elaborazione di una materia ricca di sfumature e di preziosità tonali. Il «Muro» è un piccolo quadro armoniosamente composto con piani sovrapposti secondo principi antitetici a quelli dell'estetica informale. Ma oltre lo schema, in un certo senso puristico, la modellazione del piano in rilievo assume invece caratteri tipicamente informali. Ciò significa che non si può catalogare mai un'opera d'arte in un modo troppo rigido. Molti elementi contraddittori dell'attualità artistica convergono a una sintesi nuova. E Bernik ha saputo raggiungere questa sintesi.

Nello stesso ordine di ricerche è Miodrag Protic, ma con meno interesse per il «muro» screpolato e rugoso, e con più coerenza di stile per l'unità di materia e di spazio raggiunta con mezzi esclusivamente pittorici. È il puro e semplice ollo su tela, è il puro e semplice rettangolo sul quale Protic misura il proprio raffinato virtuosismo coloristico, talora non immemore del vecchio secessionismo viennese, cellula madre di tanto astrattismo moderno. Protic è un pittore «colto», ma la sua cultura non grava come una tara sulla validità poetica dell'immagine.

Gliha è uno dei pittori più fedeli ai motivi essenziali, originari, della sua terra. E gli aspri motivi si traducono in una composizione variegata dai colori di pietra, di una contenuta intensità, che riproduce lo scabro paesaggio carsico delle coste e delle isole dalmatiche. Gliha è un pittore che non si limita al gioco delle superfici. Ogni suo sforzo è volto a dare un senso alla materia pittorica, a penetrare nel profondo delle origini della propria visione. Gliha riprende ogni volta il medesimo motivo, appunto per approfondirlo. Altri pittori da segnalare per la qualità dei risultati raggiunti, sempre nell'ambito dei problemi più attuali: Ivancic, Murtic, Petrovic, Pregelj, Srbinovic.

La mostra di Rimini, ideata e organizzata da Efrem Tavoni, porterà a confronti sempre più indicativi con gli artisti di altri paesi, in quel piano di collaborazione internazionale, che è nei voti e nelle speranze di tutti gli uomini di buona volontà e non soltanto nel campo delle arti.



Janez Bernik: Muro. 1960. Olio.



Guido Strazza: Figura nello spazio. 1960. 130 × 162 cm



Edo Murtic: Bruno, grigio e giallo delle chiazze. 1961.

Some exhibitions... recent and current



Helen Frankenthaler: 3-colour Animal Scene. 1961. 35×45 inches. (Galerie Lawrence, Paris.)



Miró: Femme. 1934. Pastel. 42×28 inches. Collection Richard S. Zeisler, New York. From "A Century of Modern European Painting", an exhibition held this summer to inaugurate the new Rose Art Museum of Brandeis University in Waltham, Massachusetts.



Gilioli: Arc-en-ciel. 1954. Bronze. H. 26 cm. (Galerie Bonnier, Lausanne.)



Miró: Kitchen Garden with Donkey. 1918. Oil on canvas. $25^{1/2}\times 27^{3/4}$ inches. (Hanover Gallery, London.)



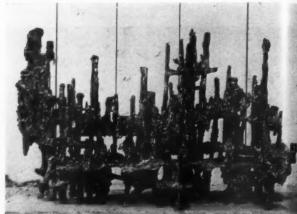
Walasse Ting: My Heart and Blood. 1960. 180 \times 160 cm. (Galerie Van de Loo, Munich.)



Riopelle: Painting. 1960. (Galerie Benador, Geneva.)



Eva Landori: Painting. 1961. 29×36 inches. (Galleria La Cittadella, Ascona.)



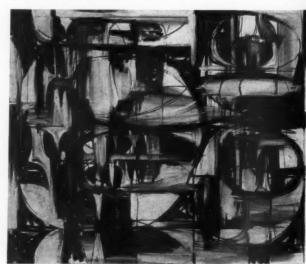
O.-H. Hajek: RK 97. 1958. Bronze. $60 \times 70 \times 35$ cm. (This work and the one reproduced just below are included in the large exhibition of modern German painting and sculpture currently on view at the Palais des Beaux-Arts, Charleroi.)



Gaul: Zu Op. 31 von Arnold Schönberg. 120 × 140 cm.



F. Bortoluzzi: Presenza 61. Painted wood and iron construction. 170 \times 75 cm. (Galleria del Cavallino, Venice.)



Richard Koppe: Red Scream. 1961. Oil. 36×42 inches. (From the artist's retrospective exhibition at the Institute of Design, Illinois Institute of Technology, Chicago.)

Robert

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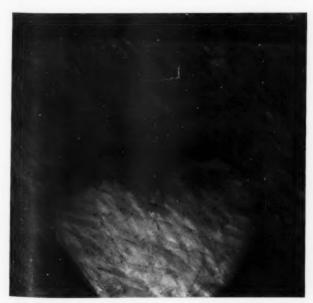
Richard Baker



Robert C. Carty: Futa Pass, No. 1. Oil on canvas. 1960. (Santa Barbara Museum of Art, California.)



Asger Jorn: Un soliloque. $65 \times 54 \, \mathrm{cm}$. (Galerie M. Fels, Paris.)



Richard Smith: Formal Giant. 1960. 84 \times 84 inches. Collection Richard Brown Baker. (The Green Gallery, New York.)



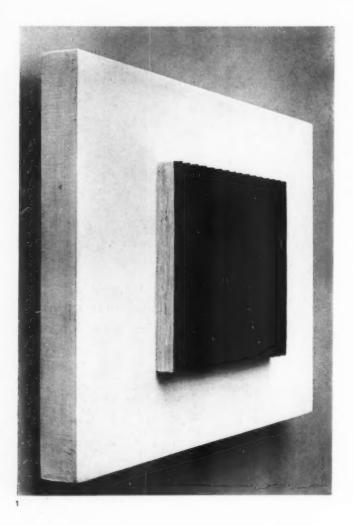
Dimitri Hadzi: Helmet IV. 1961. Bronze. 32 cm. high. (Galerie Van de Loo, Munich.)

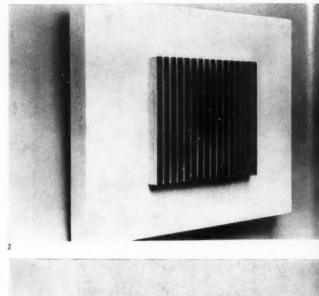


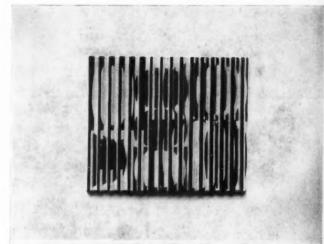
Pedro Coronel: La Crucifixion. (Galerie Le Point Cardinal, Paris.)



Duncan: Conceptif. $55 \times 46 \ \mathrm{cm}$. (Molton Gallery, London.)

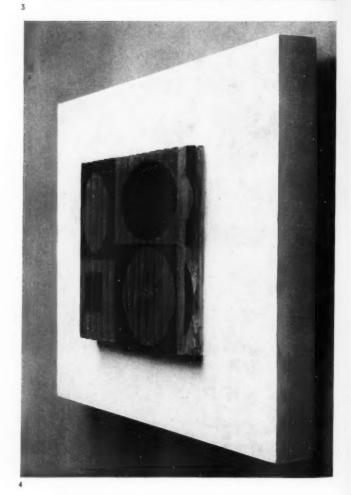








The movable relief-paintings and constructions on this page and the next are the work of the young Israeli artist Agam. They were shown this summer at the Modern Museum in Stockholm in an exhibition of 233 paintings, sculptures and other objects made during the past fifty years by artists who have sought to introduce movement or the illusion of movement into their work. Among those represented: the pioneers Moholy-Nagy, Picabia, Man Ray, Gabo, Balla, Bruno Munari, Calder, Bellmer and Duchamp, followed chronologically by Vasarely and Schöffer, and today by Robert Müller, Tinguely, Hiquily, Bertoia, Breer, Niki de Saint Phalle and Yolande Fièvre.



This page, 1—4: four views of "Peinture poly-metemorphique", 1960.

Facing page, 5 and 6: two visitors to the Agam section of the exhibition in Stockholm, including, on the right, Agam himself.

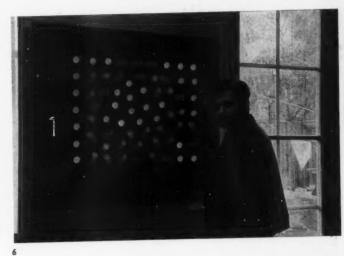
7 and 8: two views of "Sensibilité", movable painting, 1960.

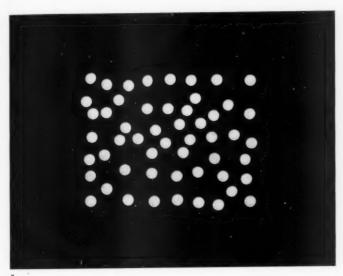
(Collection Hans Richter, Southbury, Conn.)

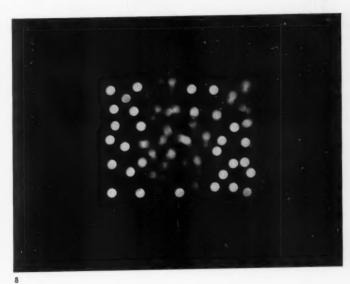
9-11: "Reliof spatial transformable", 1960. The first view is from the front. 12-14: "Le Mouvement et la Transformation", 1956.

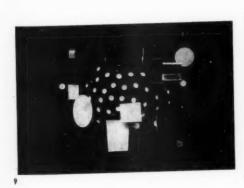
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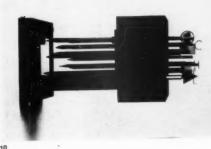


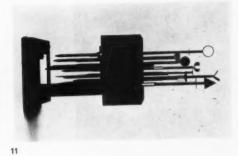


















Quelques notes de Milan et du Tessin

Gualtiero Schoenenberger



Derain: Nu. 1903, 20F. (Galerie Blendinger, Agno.)

Exposition collective

Depuis le 15 juillet dernier, Mr. Paul Blendinger, collectionneur et marchand de tableaux, expose dans les pièces de sa villa de Agno (près de Lugano) un ensemble remarquable d'œuvres de la fin du siècle passé et de la première moitié du XXe. On peut y admirer un Corot, un Fantin-Latour, plusieurs peintures des «petits impression-nistes», un Gauguin de l'époque de Bretagne, une nature morte de Renoir, un dessin de Modigliani, un tableau signé du même nom, et un nu très rare de Derain de 1903. Les contemporains sont aussi bien représentés: en particulier deux beaux Moreni, quatre Appel, un Riopelle, un Manessier, un Singier, deux Scanavino, un spiendide Poliakoff aux couleurs très claires, un dessin de Sonderborg, deux Doucet, plusieurs Hosiasson, un Sugaï et deux peintures d'une très haute qualité du peintre suisse (établi à Lugano) Edmondo Dobrzanski. Dans les pièces où les peintures sont exposées se trouvent aussi de nombreux meubles rustiques et des bibelots d'époque. L'exposition restera ouverte jusqu'en octobre prochain.

(Galerie Blendinger, Agno)

Claire Falkenstein

Claire Falkenstein, née dans l'Oregon, sur la Côte Ouest, appartient à cette École américaine du Pacifique qui a introduit dans l'art contemporain, au moment de la débauche informelle (caractérisée par un sens du tragique et de la solitude humaine plus ou moins authentique), une sorte d'ex-tase joyeuse en communion étroite avec les événements secrets de la nature. Ce sculpteur a été annexé assez vite au cou-rant de l'Art Autre par Michel Tapié: en effet, ses étranges assemblages de matériaux incongrus et précieux, comme jetés au hasard, ne pouvaient manquer d'inté-resser par leur côté fantaisiste d'une grâce indéniable. Claire Falkenstein aimait alors prendre dans les mailles de ses filets métalliques des morceaux de matière ruti-lante: dans une sorte de version actuelle de la pêche miraculeuse. Dans les œuvres qu'elle a exposé récemment, ce «désordre» magnifique se trouve quelque peu assagi: les fins filaments de ses compositions s'organisent selon un ordre apparément organique (branchages végétaux, formations madréporiques quelquefois sphériques). La sculpture de Claire Falkenstein a gagné en rythme, qu'elle exprime avec souplesse par un jeu savant de vides et de pleins. Dans ses gouaches, d'une belle qualité, ce rythme est encore plus évident et il se double d'une minutie tout à fait féminine, rappelant souvent des broderies compli-(Galerie II Canale, Venise)

Andrea Cascella

C'est une sculpture singulièrement à l'écart des recherches les plus suivies actuellement que celle d'Andrea Cascella, né à Pescara en 1920, mais sans doute une des plus belles qui ont été exposées à Milan pendant ces dernières saisons. Ses volumes sont pleins, ses figurations, bien que rigou-reusement abstraites, ont une présence totémique évidente et envoûtante, le matériau qu'il emploie est dur et noble: onyx, porphyre, marbre, granit. Ses statues ont enfin un fini qui se place presque polémiquement en contraste avec le goût dominant pour les bavures, les effets du hasard et du temps. Cascella semble être hanté par le problème de la survivance, de l'éternité: d'où la parenté de son œuvre avec les styles de cultures disparues. Si dans ses sculptures à dominante verticale le côté méditerranéen semble ressortir avec plus d'évidence, avec des accents presque anthropomorphiques, dans celles à dominante horizontale, aux pièces savamment emboîtées formant une figure fermée, nous sommes forcés d'évoquer des arts plus lointains, notamment celui des aztèques. (Galerie dell'Ariete, Milan)



Tête. Terre cuite. Provenance: Esmeraldas, Ecuador. (Galerie La Palma, Locarno.)

Art précolombien

L'art des peuples civilisés de l'Amérique centrale et méridionale connaît un renouveau d'intérêt. Le choix qui a été exposé à la Galerie La Palma de Locarno, dont la plupart des pièces étaient d'une qualité remarquable, provient de la collection de Mr. Franco Monti à Milan, que les Milanais ont appris à connaître dans plusieurs belles expositions. Mr. Monti est aussi un connaiseur réputé de ce secteur de l'art et c'est à lui qu'on doit la rédaction du catalogue de l'exposition de Locarno. Cette dernière se composait de 43 pièces: dont 29 de provenance mexicaine et les restantes appartenant aux peuplades de l'isthme américain et de l'aire andine. Il semble que le plus grand nombre de trouvailles qui alimentent les expositions et les collectionneurs d'art précolombien se fasse dans les vallées occidentales du Mexique cen-Il s'agit de statuettes en terre cuite états de Colima, Nayarit et Jalisco, d'un style très caricatural, souple et sou-vent primitif. Dans cette exposition nous avons particulièrement remarqué une belle sculpture aztèque en pierre, représentant une divinité, une terre cuite de l'état de Vera Cruz représentant un personnage assis avec les bras ouverts, une magnifique petite tête en terre cuite de la région d'Es-meraldas, dans l'Équateur, d'une pureté élancée de dessin rappelant l'Egypte, et un vase péruvien à double ouverture ap-partenant à la culture Nazca.

(Galerie La Palma, Locarno)



Cascella: Statue en porphyre. 1961. (Galleria dell'Ariete, Milan.)



Cavalli: Selle pisane. 1961. Huile sur toile. 70 × 80 cm (Galleria Schwarz, Milan.)

Arturo Cavalli

Arturo Cavalli est un autodidacte de nature très particulière. Né à Busseto en 1914, son enfance et sa jeunesse ont été très mouvementées. Élevé dans un orphelinat près de Parme, il fut contraint par la suite de faire des métiers différents dont le dernier était le pompier, dans le «Corpo dei Vigili del Fucco» de Milan. C'est à partir d'un long séjour à Londres (où il eut le loisir d'étudier les œuvres exposées dans les musées et les galeries) que Cavalli découvrit sa vocation d'artiste. Peignant régulièrement depuis 1948, avant de définir son style personnel il a été néo-réaliste. Mais chez lui, le besoin d'illustrer la réalité n'est pas le but principal. Ses sujets (animaux, fleurs, objets de la vie quotidienne) se détachent d'une façon «abstraite» sur un fond élaboré mais uniforme, obtenu par de petits coups de pinceau réguliers et dans lequel toute référence d'espace est abolie. Si il arrive à Cavalli de reconstruire l'objet selon les lois de la perspective, il s'agit là d'une perspective empirique employée dans le seul but de lui octroyer une plus grande densité. Dans les peintures exposées chez Schwarz, appartenant à sa production la plus récente, Cavalli place son sujet dans une frontalité évidente. La densité de l'objet est obtenue par les coups de pinceau, très différenciés, qui ont l'aspect de grosses virgules de peinture grasse. De cette façon le coup de pinceau acquiert une force autonome de description, il devient rythme et finit par se trouver employé comme un matériau étranger. Dans la dernière étape de ce processus expressif, le coup de pinceau se trouve souvent remplacé par des matériaux divers: plumes et cataphotes pour le corps et les yeux des ciseaux, bossettes et clous ouvragés pour les parties saillantes d'objets, comme la «Selle pisane». La peinture de Cavalli, bien que partie de prémisses tout à fait opposées, a fini par aboutir à des solutions ressemblant aux trouvailles des néo-dadaïstes, tout en gardant une clarté naïve de la vision qui en fait son charme très inédit. (Galerie Schwarz, Milan)

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The third of a series of vigorously presented exhibitions is on view at the Palazzo Grassi in Venice until October. The first was "Vitalità nell'arte" in 1959; the second "Dalla natura all'arte", last year; and the latest is "Arte e contemplazione". It is necessary to regard them together, because the contents of the three shows, despite their contrasting titles, seem to be more or less interchangeable. It is true that Heerup, a rugged and wintry sculptor, is not in "Contemplation", nor was Rothko in "Vitality", but they almost might have been included. Dubuffet, Jorn, and Bram van Velde, for example, were included in both the "vitality" and the "contemplation" shows, and Fontana's work has appeared as both "nature" and "contemplation". In a way such mobility in the material to be classified is a pleasure, a reminder of the intractability and complexity of all data once you start to sort it.

Clearly, however, unclassifiability on a palatial scale was not the intention of the Centro Internazionale delle Arti e del Costume. The "nature" show, connectable as it was with the other shows, had a core of bosky and rocky analogues to the human, by Étienne-Martin, Heerup, Richier, and Teshigahara. In the present show the rooms devoted to Fontana and Francis, and the inclusion of Rothko, is certainly relevant to contemplation. Given the theme of contemplation, however, why was Francis, the artist best represented in the show, presented chronologically? The invitation to read the work as phases in the development of the painter's life was inescapable. The works were related in time, which is, I take it, the reverse of contemplation, which must be some kind of non-analytical attention.

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The fact is, theme-exhibitions of modern art, when they are aimed to demonstrate ideas that are the personal property of their organisers, are tricky to read. They tend to be like Baroque maps of India or more recent maps of Antarctica before the I.G.Y. information began to be available. Such maps were an ornamental projection, great except for helping you to find your way. Two such fictive maps have been seen recently at the Rome-New York Art Foundation. One was Michel Tapié's production, "From Space to Perception", starring Claire Falkenstein, Morris Louis, I. Rice Pereira, and (a new name) Erwin Rehmann. The title conferred a spurious unity to the ill-assorted group, making it sound as if the artists' works all represented steps to something. Herbert Read's "The Quest and the Quarry", also at the Rome-New York Art Foundation, demonstrated the same problem of mounting theme-exhibitions with off-beat aims. The artists in "Quest" ranged from Gwyther Irwin to Hedda Sterne, Morris Graves to Carmi, Tumarkin to Louis le Brocquy. The organiser expressed the hope that "some new reality will be revealed" by his discordant anthology, but, in fact, the reality is, if anything, an "old" one. Such shows are in part a legacy of the early 20th century when everything that looked modern was, at least, opposed to the traditional. However, now that modern art is itself a complex of traditions and includes conservative and revolutionary elements intricately distributed, such loose groupings tend to be merely illegible.

The intention is, undoubtedly, that such shows shall be seminal; that, scornful of facts of time or style, they will cut across mundane habits, remove blinkers, admit fresh air. But I wonder if this is the right moment for exuberant compilations. The criticism of modern art is in such a vague state, with imitators, promoters, and idiots crowding the real artists, that it can be hard to find one's way through a field threatened by amorphous uniformity. What would be fine just now would be exhibitions with real subjects. This does not mean a cycle of dull exhibitions designed by provenance hunters and footnote scanners, but it does mean that the presenters of exhibitions might have to give up the role of Master of Ceremonies. Their function would then extend beyond that of welcoming the next act and inducing audience excitement. William Seitz's exhibition of assembled art at the Museum of Modern Art promises to be no less exciting for its basis in patient research. (Theme-shows do not have to be enormous, like Seitz's. They can be no bigger, for example, than "Matter Painting", ICA, London, 1959, in which I tried to present historical information about the uses of "hautes pâtes" with less than twenty pictures.)

At the Palazzo Grassi the declared theme of "art and contemplation" was hard to find or, when found, hard to follow. Not only were

there no chairs, so that the contemplative activity had to be done on foot, the impression was inescapable that here were three exhibitions, not one. Paolo Marinotti, the organiser of the show, was aware of this clearly when he wrote: "is vitality, contemplation, or is contemplation, vitality?" Vitality, to summarise his difficult argument, is "spirit, conscience, reason, reality"—in short, "man". Art is "a two-way dialogue between man and nature" and "outside of nature man does not exist". He defines contemplation as "the vitality of an eternal design". Thus, Marinotti's triptych is really a loop, in which every argument runs continuously into another argument, in a real case of one for all and all for one.

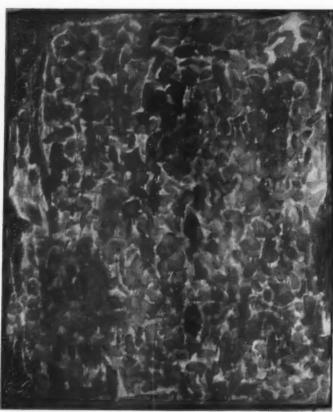
It has to be said that the poem by Sandberg, which accompanies Marinotti's prose is also beyond precision ("contemplation/like vitality and order/is a primary element/of creation"). Nevertheless, I cannot shake my feeling that the exhibition has a subject, even if it is not the one delcared. The real subject is one that is tightly linked with the exhibition's spectacular and impressive presentation. Take the Sam Francis suite: as you move through these four rooms in the palace you dangle, like a swimmer, in huge fields of shifting colour. The big paintings are fitted like tapestries into rooms of various shapes and sizes. The Fontana room, on the other hand, consists of works painted expressly for the show, and they are evenly spaced around a central room. His gashed and punctured metallic surfaces look like control panels for blind aliens, a Martian braille which becomes a fabulous visual play. Francis and Fontana are the sensual peaks of a show which ardently pursues the visual kicks of modern art.

One objection, whether overt or undeclared, of some critics of modern painting, is that it looks so good, as it does at the Palazzo Grassi. Why object to ingratiating or handsome or splendid colour? Probably because of a suspicion that big abstract paintings score a colourful but empty victory over "content". The idea is that the legitimate and necessary decorative quality of any work of art (ie. its artificiality, its formality, its pattern unlike other patterns), is getting overdone. Paint mutates unchecked, with the result: big means/slight end; or, kicks without ethics. However, distrust of the materiality of paint ignores the fact that much modern abstract painting at mid-century is "malerisch". Given this governing fact, it is beside the point to pretend, as critics of this kind of painting do, that visual richness and/or manual sensuality is the enemy of seriousness. If painterliness is a constant, a norm, there is no reason to attribute deviant meanings to those who constitute the norm. A good deal of discussion about post-war painting, with its use of words like "ejaculatory" and "rococo", rests on an assumption about its orgiastic and indulgent character. In fact, however, sensuality in painting is simply absorbtion with the specialised means of the artist (liquids and pastes). The handling of these materials has nothing to do with bedrooms or boudoirs (which surrealistinfluenced critics have tried to carry onto the matière). Indeed, it is true to say that it is by accepting the (sensual) properties of paint and handling that the (transcendent) action of discovery, voyage, quest, and all that, can begin. Francis, for example, calls one of his 1958 works (a black, purple, blue, and green form radiating from a point above and left of centre) "Ahab". I suppose he had been reading Melville at the time, and not too much should be made of the word, except that it does hang a seeker's name on a bright picture.

The earliest Francis ("Red and Pink", 1951) was an ail-over, soft, moist transparent ripple, containing a decidedly Rothko-esque element: the bar, with contractions or protuberances found in pre-rectangular Rothkos of the late '40s. Rothko, I take it, is the technical point of departure for Francis, in his use of colour as a thin dye whose waves can make an aerial surface into a pictorially substantial form. By 1954 the all-over pattern had become firm, so that pale and fading strokes became a clear statement of distinct repeating units, with pressures buildings up in the margins. Up to this time Francis was primarily an all-over artist who characterised his reticent works by modifications of a single total field. In this phase he produced what is, to my eyes, his best work. After the mid-50s his lily-pad forms cluster and zig-zag asymmetrically on bright white grounds. Since then his work has diversified in chains and explosions of vivid colour, culminating last year in the "Blue

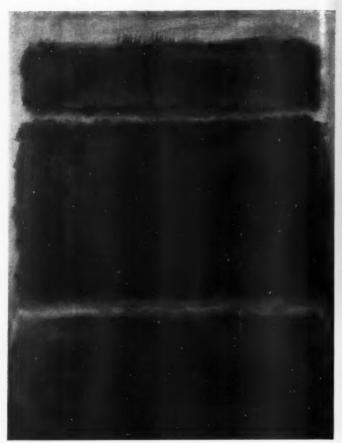


Asger Jorn: Commodius Vicus of Recirculation. 1961. (All illustrations courtesy Dr. Paolo Marinotti and Centro Internazionale delle Arti e del Costume.)



Sam Francis: Red and Pink. 1951.

Balls", full of latent but persistent echoes of Mallarmé's "azure" and Japanese art. His development has been a course from simplicity to virtuosity, from restraint to fireworks, and nobody's fireworks are better. The garrulousness that characterises him now, however, can be seen by comparing his later with his early work, or his later work with Rothko's, three of whose paintings, solemnly eschewing the ritzy, were hung nearby.



Mark Rothko: Black over Deep Purple.



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Sam Francis: Ahab. 1958.

Peripheral to the theme of contemplation, but nonetheless interesting for that reason, was a group of tapestries by Jorn and Wemaere. Animal and vegetal forms, stylised in vitalistic geometry, were a reminder of the close connection between Cobra imagery and handcrafts. There was an excellent and typical group of works by Bram van Velde, the artist who, according to Samuel Beckett, paints in the deepest doubt, the most anguished hesitation. The



Lucio Fontana: Venezia era tutta d'oro. 1961.



Lucio Fontana: Sposalizio a Venezia. 1961

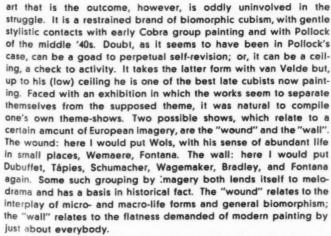
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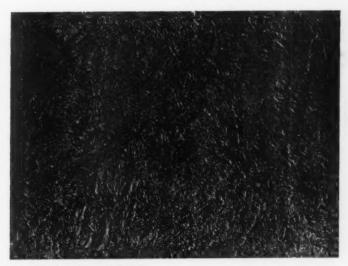
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The real subject of "Art and Contemplation", then, like its predecessors at the Palazzo Grassi, is art as a visible spectacle, pre-

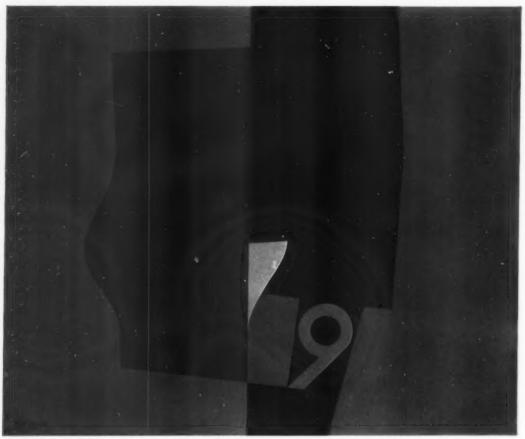


Jean Dubuffet: Mur végétal. 1959.



Wols: Champigny. 1951.

sented in terms of high impact and involvement (plus special lighting, false ceilings, and so on, to make an environment sympathetic to the sole purpose of looking). Marinotti is right not to be content to leave matters with his brilliant display because, obviously, painterliness is either at the service of a "vision" or the means by which a "vision" is found and made. Pretty constant in modern artists' statements have been images of the distance between the materials used (with however high degree of immersion) and the image created by their means. It is not that the paint is subservient to a prior image, but that, in its fullness, something discontinuous happens, which is often spoken of in terms of voyages, or surprise, or separation from the work. That might be a theme-exhibition with a real theme, painting as voyages, but, on the whole, what is needed at present is a reduction of fancy shows and an increase in soundly thought-out shows on limited subjects. These limits could be iconographical (like "New Images of Man"), stylistic (such as Udo Kultermann's show of "Monochrome Painting" at the Leverkusen Staatsmuseum), or technical (like Seitz's criterion of the assemblage as used non-art materials). This should make it clear that there need be no reduction in entertainment, even while order is being sought.



Composition. (Les illustrations avec l'aimable concours de la Galerie Lorenzelli, Milan.)

Renato Bonfanti

Gualtiero Schoenenberger

Le courant abstrait-géométrique de la peinture non-figurative semble aujourd'hui avoir épuisé ses possibilités de renouvellement à part quelques grands maîtres qui continuent à œuvrer dans cette direction, il n'y a plus dans ce sens que de petites chapelles aux limites idéologiques étroites, dont les recherches glissent de plus en plus dans les applications de l'art graphique ou de l'«industrial design»; ou, chez les adeptes les plus doués de ce genre d'abstraction, on assiste quelquefois à de curieuses contaminations avec les expérimentations de l'art cinétique. L'histoire de l'art contemporain cependant ne procède pas selon une ligne droite de développement; si ce qu'on nomme l'«avant-garde» est effectivement constitué par des foyers différents de recherches souvent divergentes, dans l'ensembe de l'art contemporain d'une nation subsistent bien des îlots qu'il serait injuste de considérer comme des cas de provincialisme ou de régression. L'abstraction géométrique se trouve magnifiquement représentée en Italie dès ses premières manifestations: il suffit de penser aux formulations précoces de Balla, de Magnelli et de Prampolini, aux admirables compositions chromatiques de Soldati et de Licini, aux solutions plus tourmentées de Bordoni, Radice, Rho et du premier Vedova. Malgré les difficultés d'ordre culturel et politique qui entravèrent l'essort de son art géométrique-abstrait dans l'entre-deux-guerres, l'Italie resta toujours un terrain fertile pour ce genre de recherches, dont l'idéalisme de la forme et le sens de la formulation claire trouvent facilement une raison dans un aspect constant de la pensée méditerranéenne. Chez les abstraits-géométriques italiens nous trouvons souvent deux points de repère assez précis: d'un côté le besoin d'une composition dynamique, à la tension évidente, remontant

aux recherches des futuristes; d'un autre côté un goût pour les assemblages plastiques au chromatisme très élaboré, dans lesquels les couleurs pures se mêlent fréquemment aux demi-tons. C'est peut-être ce côté hybride de la peinture abstraite-géométrique italienne qui en a empêché la reconnaissance hors des frontières du pays, à l'exception de Magnelli et de Balla. L'ignorance de l'art admirable du peintre bergamasque Bonfanti constitue une de ces lacunes inexplicables de l'information artistique internationale. Bonfanti œuvre en silence dans sa ville de la Haute Lombardie depuis nombre d'années; il est resté fidèle à son genre de peinture, refusant de s'adapter aux courants gestuels ou matiériques à la mode du jour, comme plusieurs de ses collègues ayant appartenu à un même ordre de recherches. Dans la peinture de Bonfanti on décèle quelquefois la présence d'un objet; ce qui d'ailleurs s'explique par sa peinture précédente: mais il s'agit plutôt d'un agencement de volumes ayant comme point de départ la nature morte métaphysique. C'est ainsi que les surfaces peintes par Bonfanti ne sont jamais absolument plates: le grain infiniment doux de sa peinture capte la lumière en des tons intermédiaires. Les intrusions de la couleur pure, des blancs ou des noirs, sont rares et ne sont utilisées que dans le but de réhausser la modulation très subtile des demitons. Souvent une peinture est faite de gradations différentes de roses et d'ocres, d'azurs et de bleus, de rouges; les formes aux lignes courbes, un peu fuyantes, se groupent vers le centre environnées par un espace calme. La peinture de Bonfanti présente de cette façon un caractère d'authenticité indéniable qu'il est juste de souligner à présent, maintenant que cet artiste a atteint à une parfaite maîtrise de son expression.

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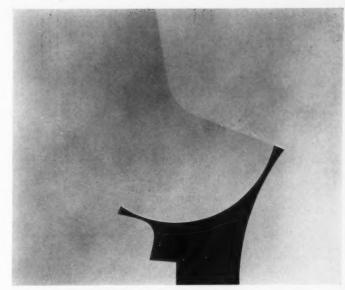
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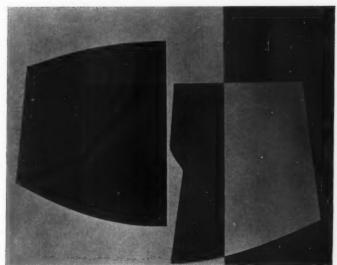
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Composition A. Z. 6. 73 × 60 cm.



Composition. 55 × 46 cm.

Bonfanti: notice biographique

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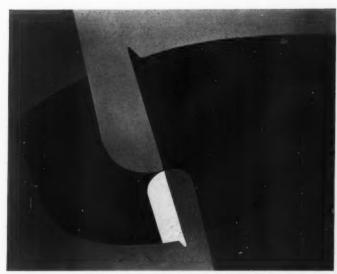
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Né à Bergame le 24 mai 1905. Il est initié à la peinture par le peintre Angelo Alebardi, après avoir fréquenté pendant un court laps de temps l'école d'art «Andrea Fantoni» de Bergame. En 1926 il se rend à Milan. Dans cette ville, où il demeure une vingtaine d'années, il se consacre à l'art graphique et aux arts appliqués. En 1927, première exposition personnelle à Bergame de dessins et d'aquarelles. Par la suite il prend part, avec des gouaches et des huiles, à plusieurs expositions de groupe.

En 1945 il expose à nouveau à Bergame, puis à Milan. De 1947 à 1949 il fait de nombreux séjours en France. Le langage cinémato-graphique l'attire; avec des marionettes se déplaçant sur des fonds abstraits, il réalise quelques courts-métrages, dont il reçoit un prix au Festival de Cannes en 1954. Mais à partir de 1948, Bonfanti avait décidé de se consacrer exclusivement à la peinture. En 1959 il est invité à la Biennale de Turin «Peintres d'aujourd'hui — France-Italie». La même année il expose à Bergame, à la Galerie Lorenzelli, des œuvres allant de 1948 à 1958.



Copiativo. 100 × 81 cm.

AUCTIONS

SOTHEBY'S, London

Old Master Paintings. May 17, 1961.

VASARI: A Group of Italian Poets. On panel. 50 × 49 ½ inches. £3100

JACOB VAN RUYSDAEL: A Waterfall. 26 ½
× 24 ½ inches. (C. Hofstede de Groot, Cat-

X20'9 VAN RUYSDAEL: A Waterfall. 20'9 × 24'9, inches. (C. Hofstede de Groot, Catalogue of Dutch Painters, Volume IV, p. 85, No. 254.) £2700

19th Century and Modern First Editions, Autograph Letters, Manuscripts, etc. May 29 and 30, 1961.

ROSSETTI (D. G.): Important Series of 464 A. Ls. s. and 26 auto Postcards S., 1865—1876 and undated, to Charles Augustus Howell.

RUSKIN: Series of 55 A. Ls. s. and one L. s., 1867—1870, to Charles Augustus Howell. £1500

RUSKIN: Fine Series of 98 A. Ls. s., c. 157 pp., 8vo, 29 November 1869 — [January 1883], to Charles Fairfax Murray. £1600

Jade Carvings and Fine Cloisonné, Amber and Lacquer, the Property of the late T. B. Kitson Esq. May 30, 1961.

Large translucent Jade Bridal Bowl. 101/4 inches. Ch'len Lung. £2400

Mogul jewelled translucent green Jade Ting and Cover. 7 ½ inches high, 9 ¾ inches wide, wood stand. £2100

Large, Imperial Sodden snow Jade quadrangular Vase and Cover. 15 inches high.
Ch'ien Lung. £2800

African, Oceanic, South American and Indian Art. Egyptian, South Arabian, Greek and Roman Antiquities, the Property of A. T. Morley Hewitt, Esq. and Other Owners. June 5, 1961.

South Arabian Art. A rectangular Plaque in limestone. $5^{1/2} \times 6$ inches. £200

African Art. A Dengese Anthropomorphic Ivory Pendant Figure. 7 Inches. Sankuru River. £190

Guerrero greyish-blue Jadeite Figure of a seated Man, with stylised features. 5 1/4 in. East Coast. £160

Illuminated Manuscripts, Printed Books and Americana, collected by the Late Apsley Cherry-Garrard, Esq. The Property of Mrs. Gordon Mathias. June 5, 1961.

Book (The) of Hawking, Hunting and Heraldry. Folio (about 305×220 mm.) St. Albans, The Schoolmaster Printer, 1486. £2400

[Lopez de Gomara (Francesco)] Primera y Segunda Parte de la Historia General de las Indias con todo el descubrimiento. Folio (294 × 200 mm.) Saragossa, Augustin Millan, 1553. £2800

Missal [Use of Paris], with Calendar. Double column. 49—50 lines. $10^{3/4} \times 7^{5/8}$ inches (270 \times 195 mm.). Paris, ca. 1350—1360. £2200

Important Manuscripts, Printed Books and Manuscript Americana. June 6, 1961.

PIERRE MICHAULT, JEAN MOLINET, and others: Poems, in French, with some prose pieces. Northern France, ca. 1470. 214 × 150 mm. £17,000

Alphabet, Herbal and Bestiary. [England, last quarter of 15th Century.] On vellum. 20 illustrations, including one blank. 17×11 inches (430×280 mm.). White pigskin, tooled in blind, by Sangorski & Sutcliffe.

WILLIAM SHAKESPEARE: Comedies, Histories and Tragedies. A Set of the First Folio Editions. The First Folio, printed by Isaac laggard and Ed. Blount, London 1623. The Second Folio, printed by Tho. Cotes for Richard Hawkins, London 1632. The Third Folio, printed for Philip Chetwide, London 1663-64. The Fourth Folio, printed by H. Herringman, E. Brewster and R. Bentley, London 1685.

Old Master Engravings and Etchings, American, Canadian, and Australian Views, Flower, Bird, and Costume Drawings. June 13, 1961.

CHARLES MARION RUSSELL: U.S.A. Two cowboys chasing and preparing to lassoo a steer. Watercolour. Framed. Signed and dated 1902. 345 × 515 mm. £2300

CHARLES MARION RUSSELL: U.S.A. Indians with bows and arrows chasing a herd of stampeding buffaloes. Watercolour. Framed. Signed and dated 1902. 345×515 mm.

PAUL SANDBY: London Cries, a Series of seventy-seven drawings, made in 1760 and intended for a book. 66 of the drawings are in watercolours, 5 in wash, 5 in pencil, one in red chalk. (Sizes 185×150 mm to 225×180 mm.)

Old Master Paintings. June 14, 1961.

GOYA: Portrait of Arthur Wellesley 1st Duke of Wellington. On panel. $25\frac{1}{4} \times 20\frac{1}{2}$ in. £140,000

HOGARTH: The Beggar's Opera. Act III, Scene 2. Signed and dated 1729. 23³/₄ × 28⁷/₈ inches. £30,000

GERRIT BERCKHEYDE: "View in the Hague" and "View of the Hague". Signed and dated 1687. Both, $15\,^{3}/_{4}\times18\,^{3}/_{5}$ in. £28,500

English and Continental Silver, the Property of His Grace The Duke of Leeds, The Rt. Hon. The Lord Rothschild, GM. and The Rt. Hon. Lord Egerton of Tatton, deceased June 15, 1961.

A Pair of Elizabeth I Silver-Gilt Tankards. 8 1/4 inches high, fully marked on bases and lids, maker's mark I. B., 1602. 42 ozs. 14 dwts. #92101

Pair of George II two-handled Bowls and Stands of strawberry dish type. 5¹/₄ inches diam., the stands 7¹/₂ in. diam., by S. Herbert & Co., 1752. 54 ozs. 17 dwts. The Arms are those of Porter impaling Robinson.

Pair of George I double-lipped Sauce Boats. 8 1/2 inches wide, by René Hudell, 1720. 28 ozs. 3 dwts. £2900

Egyptian, Near Eastern, Greek and Roman Antiquities. June 19, 1961.

Greco-Roman Marble Head of Apollo. 13 1/2 inches, 1st Century B. C.—A. D. £1300
Attic red-figured Bell-Krater. 19 in. diam., 13 in. high, by the Altamura Painter, second quarter of the 5th Century B. C. £2000

Chinese Ceramics and Works of Art. June 20, 1961.

Sino-Portuguese 16th Century Trade. A documentary Ming blue and white bowl. 97/s inches diam., six character mark of Hsuan Tê, period of Chêng Tê. £1800

Pair of finely glazed Parrots. 81/4 inches, K'ang Hsi. £1450

Armorial Dinner Service. Painted in "familla rose" with floral bouquets. Ch'ien Lung,

Jewels, including the Property of The Lady Patricia Ramsay, Lady Hulton, her Late Imperial Highness the Grand Duchess Xenia and The Le Strage Settled Estates. June 22, 1961.

Diamond Riviere comprising fifty-seven circular-cut Diamonds. Centre stone about 8.34 carats. £40,000

Pearl Necklace composed of eighty-three Pearls of fine Orient, weighing 942.76 grains. The Clasp formed by a large navette-shaped Diamond. Safety chain, by Cartier.

£24,500

Cushion-shaped Ruby mounted as a Ring. The stepped shoulders each set with three baguette-cut Diamonds. £25,000

Old Master Drawings, the Property of L. V. Randall, Esq., a. o. Owners. May 10, 1961. HUGO VAN DER GOES: A Saint, probably St. Barbara, seated holding a book on her knees. Pen and ink and wash, heightened with white. On green prepared ground. 230 × 188 mm. £30,000

PETER VISCHER the YOUNGER: Double sided sheet of Mythological Scenes: Scylla, half-human half-animal, is seated on the shore, gazing into a mirror held suspended in her right hand. Pen and ink over black chalk, recto; Orpheus and Eurydice in the Underworld, with other small Figures connected with the Legend each inscribed with its name. Dated 1514. Pen and ink over black chalk, verso. 295 × 215 mm. £13,500

REMBRANDT: Shah Jahan, facing right, talking to his falconer. Pen and ink and wash. On Japanese paper. 213 × 178 mm. £13,500 GOYA: A Young Girl playing with pupples. Brush and sepia wash, inscribed "el tenura" and numbered in ink 52, the 2 has been changed in pencilt o 4. 247 × 168 mm. £6000

Old Master Paintings. June 21, 1961.
BRUEGHEL: A Bouquet of Spring Flowers.
38 \(^1/2 \times 27 \) \(^1/4 \) inches.

CANALETTO: A View of the Church of SS.
Giovanni Paolo. 46 \(^1/2 \times 58 \) \(^1/2 \) in.

VAN DER NEER: Winter Landscape. Signed

English Furniture, Clocks, Works of Art, Oriental Rugs, etc. June 23, 1961.

in monogram. 93/4 × 151/4 inches.

A Thomas Chippendale mahogany stand. 15 in. diam. by 2 ft. 8 in. high, ca. 1760. £2100

Pair of late George II mahogany library armchairs, ca. 1750.

Mid-18th Century mahogany suite of seat and other furniture, with fine petit-point needlework upholstery, known as the Padworth Suite, comprising a settee, six chairs, two pairs of stools and two fire screens.

Valuable Printed Books. June 26 and 27,

Wallis (Samuel, 1728—1795, Captain): Log Book of his voyage around the world. Two volumes, together ca. 200 pages. Signed. £4500

Stephan, Pater: Schatzbehälter oder Schrein der wahren Reichtümer des Heils und ewlger Seligkeit. Folio (333 × 227 mm.). Nuremberg, Anton Koberger, 8 November, 1491.

Aesopus: Vita et fabula, first edition of Aesop printed in Germany. Follo (307 × 217 mm.). Ulm, Johann Zainer, ca. 1476-77. famille-ung. £1850

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INTERNATIONAL EXHIBITION CALENDAR

ANWERP, Middelheim Park: éth Biennial of Sculpture, till 15/10. Galerie Derekens: Hsiao Chin, paintings. CHARLEROI, Palais des Beaux-Arts: Contemporary German Painting and Sculpture, till 27/10. GHENT, Musée des Beaux-Arts: Homage to Roueult (paintings, watercolours, the Miserere series), till 511. Musée des Arts Décoratifs: Áfrican, Asiatic and early Flemish folk art; Contemporary Brazillan and Flemish graphic art; éth Salon of Contemporary Rumishing, through September. Abbey St. Pierre: Contemporary German art, till 24/9. MALINES, Centre Culturel: Four Centuries of the Episcopal City, till 17/10. TOURNAI, Cathedrai: Contemporary sacral art, till 15/10.

SAO PAULO, Museo de Arte Mederna: The VI Bien-alai. September — November.

CANADA
MONTREAL, Museum of Fine Aris: Recent British
Sculpture, till 11/9; Major Paintings from the Whitney Museum of American Art, till 30/9; "Héritage
de France", French 17th and 18th century paintings,
6/10—5/11; Jan Menses and H. W. Jones, 6—22/10.
OTTAWA, National Gallery of Canada: "Héritage
de France", from 4/1/62. QUEBEC, Musée: "Héritage
de France", from 15/11. TORONTO, The Isaacs Gallery: Watercolours by Tony Urquhart, till 3/8.
WINNIPEG, Art Gallery: Contemporary Canadian
Art, summer exhibition; Grandma Moses, 15/8—17/9;
Recent British Sculpture, 12/9—25/10.

Recent British Sculpture, 12/9—25/10.

FRANCE

AIX-EN-PROVENCE, Tony Spinazzola: Pignon. ALBI, Musée Toulouse-Lautrec: Henri Metisse (1869—1954), paintings, drawings, gouaches, sculpture and engravings, till 15/9. ANTIBES, Musée Grimaldi: Prassinos, till \$/10. CANNES, Galerie Cavalero: Jean Pons, paintings, till 17/9. GRENOBLE, Musée: Henri-Jean Closon, paintings, sculpture, drawings and tapestries, till 30/8. LYON, Musée: Cappiello, paintings, gouaches, pastels and pencil. NICE, Galerie des Ponchettes: Daumier, "Oeuvre Gravé", 1111 30/9. Parls, Musée d'Art Moderne: Malliol, till 2/10; Jan Lebenstein, from 22/9. Musée des Arts Déceratifs: Marc Chagail, stained glass windows for Hadassah University, till 30/9. Musée Jacquemart-André: Massierworks of French private collections, till 20/9. Anne de Francony: Charabot, till 30/9. Arlei: Alechinsky, Gillet, Goelz, Bitran, a.o. Au Pont des Arts: Max Ernst, Derain, Cocteau. C. Belcen: Borès, B. Buffet, Lhote, Vallat, a.o. Berggruens: Braque, Léger, Picasso, through September. Claude Bernard: Sculptures by César, D'Haese, Penalba, a.o., paintings by Lanskoy, Marfaing, a.o. Bernheim-Jeune-Dauberville: Hervé Masson. Marcel Bernheim: Grete Ritter, till 2/1/9. Bing: Contemporary Masters, from 11/9. Jeanne Bucher: Vieira da Silva, Tobey, Bissière, Hajdu, a.o. Climaise de Paris: Contemporary artists, till 23/9. Paul Césamer: Fiorentini, till 2/9. Dragon: Matta, Peverelli, Hiquily, a.o. Dreusmi: Lazzaro Donati, till 1/7/10. Du Fleuve: Baj, Bertini, Clerc, a.o. Raymond Duncan: Koch, till 2/9. Durand-Ruel: Vuillerd, till end October. Europe: Miró, Kies, Dubuffet, Wols, a.o. Mathias Feis & Cie: Dubuffet, de Staël, Estève, Tobey, Wols, a.o. Alfred Fischer: Brancusi, de Staël, Schneider, Zao Wou-kl, a.o. Kart Flinker: Arikha, October: November. Galerie de France: Hartung, through September; Singler, paintings, October—November. Galerie bernach and Reicheit, till 30/9. Simone Heller: From cubism till today. Internationale d'Art Contemporalin: Mathieu, Compard, Guiete, A. and G. Pomo

a.o. Ventadour: Carron, Escan, Padamsee, Zucchelli, from 6/10. Lara Vincy: Clough, Kito, Munford, a.o. Rer Veimar: Pierre Geisz, sculpture, till 23/10. chelli, from 6/10. Lene conditions on Rer Velmar: Plerre Gelsz, sculpture, un a.o. Rer Velmar: Plerre Gelsz, sculpture, un a.o. Rer Velmar: Plerre Gelsz, sculpture, un a.o. Rer Velmar: Reres of the Champagne, through October. VENCE, Alphonse Chave: Gérard Eppelé, paintings, till 15/10.

SADEN-BADEN, Kunsthalle: Beate Hulbeck and Karl Schrag, from 23/9. BERLIN, Ehem. Staatl. Museen: Italian reneissance drawings. Orangerie, Schloss Charlottenburg: "Der Sturm", 24/9—19/11. Haus am Waldsee: "Neue Sachlichkeit", black and white prints, 15/11—17/12. Meta Nierendorf: German Expressionists, till 12/10. BIELEFELD, Kunsthaus: Peter August & Michael Levis (Michael Levis (prints, 15/11—12/12. Meta Nierenderi: German Expressionists, till 12/10. BIELEFELD, Kunsthaus: Peter August Bäckstlegel, paintings, watercolours, drawings and prints, from 59. BEEMEN, Kunsthaelle: Peter Takal, drawings and prints, ill 11/10; Ingres, drawings from the Museum of Montauben, till 12/10; Schnorr von Carolsfeld, drawings, also Saxonian painting, graphic work of the romentic epoch, and French abstract prints, till 22/10. Pauls-Becker-Modersohn-Haus: Annual Exhibition, till 22/10; Heinz Knoke, till 8/10. BRUHL, Schloss: Kurfürst Clemens August, till 1/10. BRUHL, Schloss: Kurfürst Clemens August, till 1/10. DARMSTADT, Kunsthalle: Fall exhibition of the New Darmstadt Secession, small sculptures and graphic work, till 5/11. Mathildenhöhe: Fall exhibition of the New Darmstadt Secession, paintings and sculpture by Pericle Fezzini, Heinrich Kirchner, Wilhelm Loth and Rudolf Grossmann, till 5/11. DORTMUND, Museum am Ostwali: Louis Soutter (1871—1942), his graphic work, 239—29/10. Schloss Cappenberg: 16th—18th Century lace, Derick Baegert and the High Altar of the Propstel-kirche, till 8/10. DUISBURG, Kunsthalle: Jackson Pollock, paintings, watercolours and drawings, from 5/9; Herbert Bayer, watercolours, gouaches and drawings, near Bassenge, silver Jeweiry, till 8/10. Kunsthausum, Kupferstichkablnett: Contemporary German Graphics. Galerie Grosshennig: 19th and 20th Century masterworks. Heila Nebelung: Stefan Knapp, enamel paintings, till 7/10. Manfred Strake: Willhelm Schmur, paintings, till 279. Hans Trejanski: Maria Fuss, lithographs and small sculpture, October. Alex Vöme: Ferdinand Macketanz, watercolours and drawings, till 20/10. ESSEN, Folkwang-Museum: The Sonja Hennie and Nils Onstad Collection, till 17/9; Black and white prints, and paintings by Hans Vincenz, till 8/10; Finnish architecture and painting, 15/10—15/11. Galerie Frankfurt am Main: Holder, Wille Braphic, Will 18/10; Augustiner-Museum: 17/10 and painting, 19/10-15/11. Galerie Frankfurt and Frankfurt and Frankfurt and Frankfurt and Frankfurt

Braque, graphic work, tili 17/10. LUDWIGSHAFEN, Städt. Museum: Young Alsacian Art, tili 30/9. LUBECK, Overbeck-Geselischaft: The young Generation II, till 24/9. MANNHEIM, Kunsthalle: Gabriele Münter, peintings of 1906—1957, 29/9—29/10; "Black-White Graphic 1961", \$/11—3/12. MUNCHEN-GLABACH, Städt. Museum: Modern French prints, till 2/10. Städt. Museum: Modern French prints, till 2/10. Hundler, till 1/10; From Bonnard till Today, Masterworks from French private collections, till 24/9; Toulouse-Lautrec, 17/10—17/12. Städt. Galerie: Joachim Berthold, September; 1500 Years of Nigerian sculpture. Kunstverein: Oskar Kokoschka, and the Wolfgang Gurlitt Graphic Collection, till 1/10. Die Neue Sammlung: German, French and Swiss tapestries, till 8/10. Prinz-Carl-Palais: Baroque painters of Bohemia. Julius Böhler: Old Master drawings, till 30/9. Galerie Glinther Franke: Werner Scholz, paintings, August. Gurlitt: Bernhard Klein, paintings and drawings, 18th Century architecture and furniture design, Honoré Daumier, Lovis Corinth, Max Llebermann, Max Slevogt, till 18/9. Neue Galerie im Künstler-Haus: Ernst Wild, paintings, Kurt Mergenhal, sculpture, October; Karl Reidel, sculpture, November. Schösinger: Otto Dix, watercolours, drawings and prints, till 30/9; "Brücke", graphic work, till 3/10; "Topgraphica Bavaria", 1701 edition, also engravings by Michael Wening, till 3/10. NEUSS, Clemens-Sels-Museum: Max Ernst, collage, etchings and prints, September. NURNBERG, Germ. National-Museum: The Dürer Circle, till 17/9. OFFEN. graphic work, till 17/10. LUDWIGSHAFEN, etchings and prints, September. NURNBERG, Germ.
National-Museum: The Dürer Circle, till 179. OFFENBACH, Klingspor-Museum: Group of German book
illustrators, 299.—19711. RECKLINGHAUSEN, Kunsthalle: Black-White Graphic, and "Art on the Ruhr",
till 1570. REUTLINGEN, Spendhaus: Hans Thoma
Society, 1—22/10. SAARBRUCKEN, Saerland-Museum:
German Expressionists, till 209. SCHLESWIG-HOLSTEIN, Landesmuseum: "Black-White 1961", till 2670.
SOLINGEN, Klingenmuseum: Georg Grulich and
Herta Junghans-Grulich, paintings, till 29/10. STUTTGART, Staatsgalerie: "L'Oeuvre gravé", till 24/10.
Kunsthaus Dr. Nagel: Hölzel and his circle, from
8/9. Kunsthaus Schaller: Fritz Busse, till 30/9. Galerie Valentien: Max Beckmann, paintings and
graphic work. ULM, Museum: 20th Century graphic
work from the Museum Collection, till 24/9; Kasimir
Malewitsch, 1—29/10. Künstlergilde: Gerhard Pietz,
till 23/9. WIESBADEN, Museum: Jugoslavian naive
painters, till 17/10. WUPFAMS-ESCHENBACH, DeutschOrdens-Schloss: International Painting Exhibition
1960-61, till 24/9. WORPSWEDE, Grosse Kunstschau:
Hein Berges, graphic, till 15/10. WUPPERTAL, Kunstverein: Jean Le Moal, paintings, till 22/10.

GREAT BRITAIN

Some Arts Council Exhibitions:

Some Aris Council Exhibitions:

BEDFORD, Cecil Higgins Museum: Arts Council Collection: Sculpture and Sculptor's Drawings, till 1239. BIRMINGHAM, City Art Gellery: Modern Stained Glass, till 16/9. BRADFORD, College of Art: British Etchings 1860—1960, till 30/9. BRIGHOUSE, Art Gellery: Stage Design in Great Britain since 1945, 7—21/10.

BRISTOL, Arnolfini: Henry Cliffe, 8/9—10/11; Marek Zulawski, 13—26/11. CAMBRIDGE, Arts Council: Morris & Co., 1841—1940, till 7/10; Prunella Clough, 14/10—4/11. CARDIFF, National Museum: Sculpture 1961, till 1/9. Thomson House: Architecture Today, till 9/9. CHELTENHAM, Art Gallery and Museum: Three Masters of Modern British Painting (Ivon Hitchens, Stanley Spencer, Graham Sutherland), 30/9—14/10. COVENTRY, Belgrade Theatre: Stage Design in Great Britain since 1945, 16—30/9. Umbrelle Club: Contemporary Prints, till 23/9. DUMFRIES, Gracefield Art Centre: Prunella Clough, till 30/9.

EASTBOURNE, Towner Art Gallery: Modern Argentine Painting and Sculpture, 22/10—19/11. EDINBURGH, Arts Council Gallery: Gothic Tapestries from the Burrell Collection, 1111 9/9. The Senetelder Group, 10/9—23/10. Royal Scottish Academy: French 19th Century Painting from the Bührle Collection, 1111/9/9. HERFORD, City Library Museum and Art Gallery: Arts Council Collection, Part IV: Since The War, 30/9—21/10. HUDDERHELD, Art Gellery: Six Young Painters, 1961, till 23/9. Liktler, Town Hail: Art of Drawing, Part II: French School, till 16/9. LEEDS, City Art Gallery: Larionov and Goncharova, till 30/9. CONDON, National Gallery: Bührle Collection, 29/9—5/11. Tate Gallery: Max Ernst, till 15/10. Victoria and Albert Museum: Italian Renaisance Bonzes, 27/7—17/10. Battersea Central Library: Arts Council Collection: Sculpture, till 21/10. LUTON, Museum and Art Gallery: New Painting 1958—1961, 4—28/10. OBAN, University: New Painting 1958—1961, 4—28/10. OBAN,

Dunetile Hall: Contemporary Scottlah Paintings, till 30.9: SOUTHAMPTON, Art Gallery: Modern Argentine Painting and Sculpture, 30.9—21/10. SUNDERLAND, Museum: Landscape for Living, 23.9—14/10.

SATH, Claverton Maner: Rockefeller Collection of American Folk Art. BEIGHTON, Art Gallery: American Painting 1815—1856, till 17/9; "Punch" covers: Stephen Spurrier, till 8/10. BRISTOL, The City Museum: The English chair from the 17th century to the present day, 2239—13/11. CARDIFF, National Museum of Wales: Modern British Silver, an exhibition arranged by The Worshipful Company of Goldsmiths, 24/8—1/18; Dutch Graphic Art, 12/9—29/10. EDINBURGH, National Gallerles: Contemporary British Sculpture, 12/8—18/9; Art Tresaures for Scotland, 4/8—17/9; George IV in Edinburgh 1822, 30/3—17/9; Henry Moore, 29/7—1/10. HURSTBOURNE TARRANT, Bladen Gallery: International Crafts Exhibition, Ill 1/10. KERWOOD, Ivesgh Bequest George Romney, 1734—1802, till end of September. LONDON, A. I. A.: Coque Martinez, peintings; Twenty Painters, till 27/9. Archer: Brian Rodwell, paintings. Brook Street: Milestones in Sculpture, Illi 30/8. Centaur: Hoskyns, paintings, till 7/10. Chilterns Neville Varney, till 13/9; Guy Worsdell, Joan Anderson, till 2/10. Ceinaghi: Drawings by Old Masters. Commenwealth Institute: Frederick Joss, till 24/9. Coolleg: Hugh Mickiem, till 21/9. Crane Kalman: Vlaminck, Laurencin, Jawiensky, Messon, a. D. Brian: Flemish Painters, till 17/10; Worsdell, Joan Anderson, till 2/10. Ceinaghi: Drawings by Old Masters. Cemmenwealth Institute: Frederick Joss, till 24/9. Coolleg: Hugh Mickiem, till 23/9. Worsdell, Joan Anderson, till 2/10. Ceinaghi: Drawings by Old Masters. Cemmenwealth Institute: Frederick Joss, till 24/9. Coolleg: Hugh Mickiem, till 23/9. Worsdell, Joan Anderson, till 2/10. Ceinaghi: Drawings by Old Masters. Cemmenwealth Institute: Frederick Joss, till 14/9. One Ceinaghi: Drawings and Oldern, Cite 2000, till 1/10. Graphen Painters, till 1/10. Graphen Painters, till 1/10. Graphen Painters, till 1/10. Graphen Painters,

MANCHESTER, City Art Gallery: Old master drawings from Chatsworth, till 10/9; German Art 1400—1800, 24/10—10/12. SOUTHAMPTON, Art Gallery: Southampton Art Society, 30/9—22/19; Modern Argentine Painting and Sculpture, 30/9—22/10.

HOLLAND

AMSTERDAM, Museum Willet Helthuysen: Albert Magnus and his precursors (16th and 17th century bookbinding in Amsterdam), 227—247. Stedelijk Museum: Polerity in Art, 227—187; Cobra Group (prints from the collection), through September; Painting 1800—1900; Dutch and Flemish art from Yan Gogh to 1961; Carel Willink, 2279—25/10. HAAG, Orez: Zvi Gall, paintings, 6—277. ROTTERDAM, Museum Beymans-van Beuningen: James Ensor, peintings and drawinge, till 177. 't Yewster: Oostra, Van Spronsen, Vogel, Van der Wenden, till 2279. UTRECHT, Centraal Museum: Saenredam, till 19/11.

FIGENCE, Galleria Numere: 60 abstract artists, till early September. Vigna Nuova: Paolo Scheggi-Merlini, monotypes, till 14/9; Otle Mayer, paintings, till 30/9. GUBBIO, Palazzo Ducale: 6th Biennale of Metal Work, till 10/9. ISCHIA, Galleria II Centre: Barisani, August. MANTUA, Palazzo Ducale: Andrea Mantegna, Irom 6/9. MiLAN, Centre Culturale San Fedele: Premio San Fedele for young painters, from 14/10. Galleria Lerenzelli: 25 contemporary Italian painters, from 12/9. Millone: Guido Chiti, paintings, June. Navigilie: Georges Mathleu, June. Pater: Dimitri Merinoff, paintings, July. Schwarz: Cavalli, paintings, till 30/7; The Galleria Verrocchie: Annemarie Asam, paintings, August. RIMINI, Palazzo dell'Arenge: III Premio Morgan's Paint, Italian and Jugoslav artists, through August. ROME, Palazzo Braschi: International exhibition of contemporary medals, till 3/10. Rome-New Yerk Art Foundation: "The Quest and the Quarry", organized by Sir Herbert Read, May—September. Galleria Alibert: Nino Cassani, sculpture, from 10/6. La Cassapanca: Bruno Canova, drawings, from 21/7. Obelisce: Eugene Berman, watercolours and drawings, from 20/6. Ordi Sallustiani INA: Mastrolanni, coloured plastic reliefs, from 20/6. Trastevere: Melehi, Pozzi, Samonà, recent paintings, November. SPOLETO, Palazzo Ancalani: Modern American Drawings (organized by the Museum of Modern Art, New York), till 16/7. Palazzo Cellicela: 9th National Exhibition of Painting, till 3/10. IERMOLI, Palazzo Comunale: Vi Premio Nazionale Castello Svevo, paintings, till 27/8. VENICE, Palazza Grassi: Art and Contemplation, till 11/10. Depensalesce: Carlo Crivelli and his followers, till 10/10. Depensalesce: Carlo Crivelli and his followers, till 10/10. Berliacqua La Mass: Nagdi El Omer and Marie Shayans, paintings, till 27/8. Salvatore, sculpture, from 12/8; André Bioc, sculpture, till 11/9;

Giulio Turcato, paintings, from 12/9. Cavalline: De Monte, paintings, till 1/9; Group, till 2/9; Andrewerte, paintings, till 1/9; Group, till 2/9; Andrewerte, paintings, till 1/9; Carmpigli, paintings, till 2/9; Carmpigli, paintings, till 2/9; Gerard Sekoto, paintings, till 2/9. San Vidal: Welda Favero, drawings, till 2/9. 1/9; Glarda Experimental Carmpings, till 1/9; Glarda Experimental Carmpings, till 2/9. Callaria 22; Marze: Gianni Vagnetti, drawings, Ollvier Descamps, sculpture, till 4/9; Joan Fitzgerald, sculpture, Joze Horvat, paintings, till 3/9. VERONA, Galleria Carmpings, till 2/9. VERONA, Galleria Experimental Carmpings, till 2/9. VERONA, Galleria Carmpings, till 2/9.

JAPAN

TOKYO, Nihenbashi Gallery: Jean Cortot, till 237.

KENYA

NAIROBI, The Sereble Gallery: Inaugural Exhibition 1961, works from the collections of His Grace the Duke of Manchester, the Earl of Portsmouth and Captain Malin Sorable, paintings and sculpture, July — September.

SWEDEN

STOCKHOLM, Gummesons Konstgelleri: Olle Carl-ström, Staffan Hallström, Felix Hatz, Hertha Hillfon, Rune Jansson, Alf Lindberg, Bengt Lindstrom, Everl Lundquist, Torsten Renquist, Carl Fredrik Reuters-wärd, Lennart Rodhe, Philip von Schantz, Wiking Svensson, Gösta Werner, from 24/8. Svensk-Franska Gallery: Fautrier, paintings, Brancusi, sculpture, Sentember.

SWITZERLAND

ASCONA, Casa Antica: 9th—17th Century scuipture, till mid-November. Galleria la Cittadella: Guitel, drawings, Gaspari, peintlings, till 28:9. BASEI, Kussi-halle: Memorial Exhibition for Paul Burckhardt and Emil Schill, also Carlo König, paintlings, till 249; Hans Stocker and Albert Schilling, 7:10—19:11; Basel Artists' Christmas exhibition, 9:12—7:1/62. Galerie d'Art Moderne: Robert and Sonia Delaunay, till 5:16; René Acht, 9:10—16:11; Francis Bott, 20:11—4:165. Galerie Beyeler: Larlonov and Gontcharova, painlings, September. Handschin: Adolph Gottlieb, paintings and gouaches, 1111 10/10; Shirley Jaffe, paintings, 13/10—13/11. Riehenter: Plerre Terbois, paintings, 1111 14/10. BERN, Kunstmuseum Impressionists, Old and Modern Masters of the Museum Collection. Kunsthalie: Hans Eschbacher, sculpture and drawings, till 15/10; Tapestries by Tassill, 21/10—26/11; Bern painters and sculptors Christmas exhibition, 2/12—14/1/62. Klipsteln & Kernfeld: Franz Fedier, paintings, gouaches and lithographs, till 14/10. GENNYE, Athenée: Lanskoy, paintings, 6—26/10; René Guingnd, paintings, 28/10—16/11; Roland Weber, paintings, 18/11—7/12; Favre de Thierrens, paintings, 9—30/12. Galerie D. Beander: Riopelle, September; Jorn, October. Galerie de

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Perron: Max Bill, paintings and sculpture, till 15/10.

LA CHAUX-DE-FONDS, Musée: Kemény, till 22/10.

LAUSANNE, Musée des Beaux-Arts: Museum Collection. Galerie Bennier: Gilioli, sculpture, till 15/10; Wols, gouaches, from 20/10. L'Entracte: Walter Ronan, paintings, from 7/9. Paul Vallotton: J.-J. Gut, paintings, till 30/9. LUCERNE, Kunstmuseum: Pland 20th Century European Art from Lucerne private collections, till 24/9; Max von Moos, paintings, November; Central Swiss artists, Christmas exhibition. ST. GALL, Kunstmuseum: Cerl Liner, 30/9—5/11; Eastern Swiss artists, 3/12—7/1/62. Im Erker: Hans Jaenisch, paintings and watercolours, till 4/11.

THUN, Kunstsammlung: Surrealism and related tendencies in Swiss art, till 22/10. WINTERTHUR, Kunstmuseum: Picasso, Linoleumcuts, 1959-60, La Tauromaquia 1960, till 1/10; Local artists, from 2/12. Galerie ABC: R. Wehrlin, till 21/10. ZOFINGEN, Halle: French-Swiss Group, 21—29/10. ZURICH, Kunsthaus: The Art and Culture of the Hittites, till 15/11. Kunst-gewerbemuseum: The Bookbinder Friedhold Morf, memorial exhibition; "Man in War", photographs by Robert Capa, till 22/10. Galerie Bene: Lattanziand Schreib, semantic pictures, till 17/10. Max Bellag: Gracicale Rodo, paintings, from 21/9. Suzanne sellag: "Contrastes III", till 30/9. Charles Llenhard: Bonfanti, paintings, from 19/9. Neumarkt 17: Peter Tridinger, reliefs, till 15/10. Neupert: 19th and 20th Century French, German and Swiss painters. Palette: Wolf Barth, paintings, till 5/10. Neupert: 19th and 20th Century French, German and Swiss painters. Palette: Wolf Barth, paintings, till 5/10. Neupert: 19th and 20th Century French, German and Swiss painters. Palette: Wolf Barth, paintings, till 5/10. Neupert: 19th and 20th Century French, German and Swiss painters. Palette: Wolf Barth, paintings, till 5/10. Neupert: 19th and 20th Century French, German and Swiss painters. Palette: Wolf Barth, paintings, till 5/10. Neupert: 19th and 20th Century French, German and Mexican art. Wengger: Young Winterthur Painters, and M. Redar gs, till 30/9.

THE UNITED STATES

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THE UNITED STATES

Smithsonian Institution Traveling Exhibitions:
Work by Tores-Garcia: Wells College (Aurora, New York), 15/10—15/11. A Tribute to Grandma Moses: The Art Gallery, Metropolitan Fair and Exposition (Chicago), 1—31/10. 14 Americans in France: Art Center (Des Moines, Iowa), till 15/10. Bazaar Painting from Calcutta: Paine Art Center and Arboretum (Oshkosh, Wisconsin), 1—27/10. The Technique of Fresce Painting: School of Architecture, University of Manitoba (Manitoba, Canada), 7—31/10. American Art Nouveau Posters: George Thomas Hunter Gallery (Chaltanooga, Tennessee), 15/10—12/11. Early Drawlings by Toulouse-Lautrec: The Art Gallery, Metropolitan Fair and Exposition (Chicago), 1—22/10. The America of Currier and Ives: County Museum (Los Angeles), 7—31/10. Brazilian Printmakers: Mount Mary College Art Department (Milwaukee, Wisconsin), 29/10—27/11. American Prints Today: Dudley Peter Allen Memorial Art Museum (Oberlin, Ohio), 1—23/10. Contemporary Religious Prints: Alabama College (Montevallo, Alabama), 8—31/10. Eskime Graphic Art: State University College of Education (Plattsburgh), till 15/10. Prints and Drawings by Jacques Villon: Skidmore College (Saratoga Springs, New York), 7—29/10. The Engravings of Pleter Brueghel the Elder: Fine Arts Gallery (Yencouver, B.C., Canada), 5/10—3/11. Drawings by Ilepele: National Gallery of Art (Washington, D.C.), till 15/10. Japan: Design Today: John Herron Art Institute (Indianapolis, Indiana), 1—31/10. The Spirit of the Japanese Print: Carson-Newman College (Defferson City, Tennessee), 9—28/10. Pagan: Asia Society, Inc. (New York), 1—22/10. Japanese Woodblock Prints: Stanford University (Stanford, Callingia), 1—29/10. Arts and Cultural Centers: Albany Institute of History and Art (Albany, New York), till 15/10. Colorado Architecture: School of Architecture; Princeton University (Princeton, New Jersey), 15/10—15/11. Mies van der Rohe: Lawrence Art Museum, Williams College (Williams Lown, Massachusetts). 1— 15/10. Colorado Architecture: School of Architecture, Princeton University (Princeton, New Jersey), 15/10.—15/11. Mies van der Rohe: Lawrence Art Museum, Williams College (Williamstown, Massachusetts), 1—22/10. Brasilia—A New Capital: University of Manitoba (Manitoba, Canada), 7—29/10. Contemporary French Tapestries: Auckland Art Center, University of North Carolina, 8—31/10. Eskimo Art: Erskine College (Due West, South Carolina), 1—31/10. Sardiaian Crafts: Macy's Kansas City (Kansas City, Missouri), 15/10—15/11. Greek Costumes and Emborideries: The M. H. de Young Memorial Museum (San Francisco), 15/10—15/11. Design in Germany Teday: Toledo Museum of Art (Toledo, Ohio), 3/10—5/11. Printing in the Netherlands: University of Illinois (Urbana, Illinois), 3/10—5/11. The World of Edward Weston: Fine Arts Gallery (Boulder, Colorado), till 15/10. ado), till 15/10

American Federation of Arts Traveling Exhibitions: American Primitive Painting: Metropolitan Museum of Art (New York), 15/11—7/1. Marsden Hartley: Walker Art Center (Minneapolis, Minnesota), 25/9—31/10. Corcoran Biennial: MIT Museum (Cambridge, Massachusetts), 6—26/10. Fantasy and Surrealism in American Art: Columbia Museum of Art (Columbia, South Carolina), 12/10—2/11. British Constructivist Art: Florida State University (Tallahassee, Florida), Art: Florida State University (Tallahassee, Florida), Art: Glambara (Allentown, Pennsylvania), 15/11—15/12. Prehistoric Art of the Libyan Sahara: University Museum, University of Pennsylvania (Philadelphia, Pennsylvania), 12/10—9/11. Monet and the Giverny Group: Art Museum (Phoenix, Arizona), 16/10—7/11; University of Nevada (Reno, Nevada), 21/10—11/11. Drawing International: Carnegie College of Fine Arts (Pittsburgh, Pennsylvania), 1—31/10. Exotic Art: John and Mable Ringling Museum of Art (Sarasota, Florida), 6—27/10. Artist-Craftsmen of Western Europe: Art Museum (Allentown, Pennsylvania), 1/10—12/11. Venice Biennale Prize-Winners of 1960: McCormick Perican Federation of Arts Traveling Exhibitions:

Place Art Gallery (Chicago), till 30/9; Everson Museum of Art (Syracuse, New York), 15/10—15/11. Modern Mosaics of Ravenna: Virginia Museum of Fine Arts (Richmond, Virginia), 15/9—15/10. The Aldrich Collection: Museum of Art (Baltimore, Maryland), 1—30/10. American Folk Art from the Abylaidrich Rockefeller Collection: University of St. Thomas (Houston, Texas), 15/9—15/10. The New Generation in Italian Art: Slater Memorial Museum (Norwich, Connecticut), 6—30/11. The Bible: Chagail's Interpretations: Marquette University (Milwaukee, Wisconsin), till 25/9; Alabama College (Montevallo, Alabama), 9—29/10. International Prints: University of California (Berkely, California), 6—26/10. Place Art Gallery (Chicago), till 30/9; Everson Mus-

of California (Berkely, California), 6—26/10.

BALTIMORE, Museum of Art: Van Gogh, 17/10—26/11.

BOSTON, Institute of Contemporary Art: Will Barnet, till 17/9; Italian Sculptors of Today, October—December. BUFFALO, The G Gallery: The Eight, and George Bellows, 24/9—6/10. CHICAGO, Art Institute: Centenary Exhibition of Japanese Prints by Kuniyoshi, from 30/8; Ben Heller Collection of School of New York, 15/9—22/10. CLEVELAND, The Cleveland Museum of Art: Some Contemporary American Artists, till 17/9; Japanese Decorative Style Exhibition, 30/8—15/10. COLUMBUS, Gallery of Fine Arts: Lawrence Williams, 6—26/10; Renaissance Art—15th and 16th Century, 27/10—27/11. DAYTON, Art Institute: An International Selection, 1961, 15/9—15/10. DETROIT, Institute of Arts: Contemporary Colour Prints from Institute of Arts: Contemporary Colour Prints from the Permanent Collection, till 24/9: Illustrated Books the Permanent Collection, till 24/9; Illustrated Books and Manuscripts, till 7/10. HARTFORD, Wadsworth Atheneum: Colt Percussion Firearms, 3/11—14/1/62. KANSAS CITY, The Nelson Gallery and Atkins Museum: Hans Neumann Collection of Contemporary Paintings; Contemporary Paintings from the Albright Gallery, till 15/9. KENNEBUNK, The Brick Store Museum: Maine Indian Relics, 3—14/10. LAGUNA BEACH, Art Gallery, Leon France, paintings, till 20/3. Call Art Gallery: Leon Franks, paintings, till 30/9. Gallery Marcus: Jack Zajac, sculpture and drawings, till 24/9. LONG BEACH, Museum: Arts of Southern California, X: Collage, 1—29/10. LOS ANGELES, Los Angeles County Museum: Painted and Printed Textiles, till September; Annual Exhibition, Artists of Los Angeles County Museum: Painted and Printed Textiles, till September; Annual Exhibition, Artists of Los Angeles and Vicinity, watercolours, prints, pastels and drawings, till 1/10. Buncan, Vali Gallery: Scandinavian American Art Society; Westwood Art Association, both till 30/9. Rex Evans: Kit Barker, September; William Dole, October. Fluorescent: Plack-Light Paintings", Ludlum, Brent, Rivera, a. o. Esther Robles: John Thomas, from 10/9. Felix Landau: Ecole de Paris, watercolours and pastels, till 2/9. Eugene Berman, till 23/9. Felingartens: Kim Chung sculpture, till 30/9. Galerie de Ville: Frank Kleinholz, paintings, September. Plummer: Doan Bloodgood, paintings, till 30/9. MILWAUKEE, Milwaukee Art Center: Ten Americans (Davis, Dove, Feininger, Marin, a. o.), 21/9—5/11; Ethel E. Wehr Memorial Collection, 21/9—5/11. MINNEAPOLIS, The Minneapolis Institute of Arts: Rooseveltiana, till 24/9; John de Laittre Memorial Collection of Drawings, till 24/9; Persian Miniatures, 3/10—5/11; David Ratner, paintings, 17/10—19/11; Second Minneapolis Biennial, 5/10—5/11. Walker Art Center: Italian Sculptors of Today, 10/9—8/10; Photographs by Joseph Zimbrolt, 24/9—22/10; Paintings by Marsden Hartley, 24/9—29/10; The Artist in His Studio, 15/10—19/11; MacKenzie Pottery, 15/10—12/11; Mendota Foundry, 5/11—3/12. MONTCLAIR, Art Museum: Contemporary Wall Hangings and Rugs, September; Magnum Global Exhibition, 1—22/10.
NOTRE DAME, University of Notre Dame Art Gellery: Paintings of Everett McNear, 8/10—5/11; Contemporary Belgian Paintings, 12/11—15/12. OAKLAND, Art eum: Maine Indian Keits, 3 - 1210.
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NOTRE DAME, University of Notre Dame Art Gellery: Paintings of Everett McNear, 8/10—5/11; Contemporary Beigian Paintings, 12/11—15/12. OAKLAND, Art Museum: Modern Spanish Painting, till 1/10; California Figurative Paintings, 7—29/10. OBERLIN, Allen Memorial Art Museum, Oberlin College: American Prints Today, 1—23/10. OJAI, Galerie Gebriele: Georges Braque, till 31/10. PASADENA, Art Museum: Photographs by Edmund Teske, till 12/9; Carl Morris, paintings, till 20/9; Robert M. Ellis, paintings, 27/9—26/10. PITTSBURGH, Department of Fine Arts, Carnegile Institute: 1961 International Exhibition of Contempo-26/10. PITTSBURGH, Department of Fine Arts, Carnegie Institute: 1961 International Exhibition of Contemporary Painting and Sculpture, 26/10—7/162. PRINCETON, The Art Museum, Princeton University: The Stanley J. Seeger Collection, September—first week October. PROVIDENCE, Museum of Art, Rhode Island School of Design: Willi Hartung, paintings, September. SAN FRANCISCO, Bolles: The New Spanish Painting, till 31/8. Dilexi: Joel Barletta, paintings, 11/9—7/10; Fred Martin, colleges, 9/10—November. SAN FRANCISCO, Bolles: The New Spanish Painting, till 31/8. Dilexi: Joel Barletta, paintings, 11/9—7/10; Fred Martin, colleges, 9/10—November. Gump's: Richard Gump, watercolours, till 9/9: Don Reich, 2—30/9; Fletcher Benton, paintings, 3—31/10. M. H. de Young Museum: African Art; David Simpson and John Saccaro, paintings; English Silver. SANTA BARBARA, Museum of Art: Drawings by José Luis Cuevas, 29/8—1/10; Rufino Tamayo, paintings, 6/9—1/10; American Art from the Museum's Collection, 6/9—1/10; Dorothy Brown, paintings, 6/9—1/10; Women Artists, 6/9—1/10; Käthe Kollwitz, prints, 12/9—8/10. SEATTLE, Art Museum: The Arts of Thailand; Picasso, prints, 9/9—8/10. Zoe Dusanne: John Matsudaira, paintings, 3/10—11/11. SYACUSE, Museum of Art: Mathew Brady, photographs, 17/9—1/10; James Dwyer, George Vandersluis, 13/9—2/10; Venice Biennale Prize Winners 1960, 15/10—15/11. TOLEDO, Museum of Art: Barye, sculpture and drawing, 2—30/10; Five Centuries of Drawing, Cooper Union Collection, 6—2/11. UTICA, Museum of Art: New York Crafts 1961, till 24/9; The Hudson River School, 10/9—29/10. WASHINGTON, National Gallery: Tiepolo Drawings, 17/9—15/10; Thomas Eakins, Retrospective, 8/10—12/11. WORCESTER, Art Museum: Tiepolo Drawings, 1—30/11. Institute: 1961 International Exhibition of Conte 8/10—12/11. WORCESTER, Art Museurings, 1—30/11.

NEW YORK, Brooklyn Museum: Three Centuries of Drawings, through September. Cooper Union Museum: Method and Style in Restoration", and "Preservation: the Heritage of Progress", 14/10—17/11. Guggenheim Museum: 134 paintings and sculptures from the Collection, Iill 8/10; Alfred Jensen and Raymond Parker, paintings, September. Metropolitan Museum: Art Treasures of China, IIII 1/11; American Primitive Paintings from the Garbisch Collection, 17/11—7/1/62. Museum of Modern Art: "Diogenes with a Camera" (Bill Brandt, Lucien Clergue, Yasuhiro Ishimoto), Iill 12/11; "The Art of Assemblage", an exhibition organized by William Seitz, 4/10—12/11; Matisse, the last works, 18/10—3/12; Chagall, the stained glass windows for Hadassah University Medical Center, 21/11—7/1/62; Redon, Moreau and Bresdin, 6/12—4/2/62. Whitney Museum: Bernard Reder, NEW YORK, Brooklyn Museum: Three Centuries of murals, 22/11—21/1/62; Redon, Moreau and Bresdin, 6/12—4/2/62. Whitney Museum: Bernard Reder, sculpture, drawings, prints, till 7/11; 30th Anniversary Exhibition, works from the permanent collection, 14/11—10/12. Asia House: Peasant and Nomad Rugs from Asia, till 19/11; Khmer Sculpture, 30/11—28/1/62. Alan Gallery: From 1700 to 1961 (paintings, drawings, sculpture, collage), till 30/9. Angeleski: Lent, paintings, September. Bergenicht: "Prospectus 61/62", September. Chalette: Julio Gonzalez, sculpture, enamels and drawings, October. Povember. Cober: George Biddle, October. Contemporaries: Gallery artists. Cordier-Warren: Richard Lindner, paintings, till 21/10. Duveen: English 18th Century Paneling from Sudbury Hall, September. Emmerich: Morris Louis, October. Findlay: Gabriel Godard, till 21/10; Alexandre Garbell, 23/10—10/11. Frumkin: Barnes, Gollub, Halkin, Pearlstein, Westermann, a. o., September. Gerson: Cubist sculpture, September. Barnes, Golub, Halkin, Pearlstein, Westermann, a. o., September. Gerson: Cubist sculpture, September. Graham: Season's preview, September. Gerdon: Nickerson, paintings, till 22/10. Martha Jackson: Paul Jenkins, till 21/10; Alan Davie, 24/10—18/11. Janis: Albers, Gottlieb, Baziotes, Gorky, Guston, Kline, de Kooning, Rothko, Motherwell. Juster: New acquisitions. Kneedler: Vieira da Silva, October. Koets: William Ronald, till 30/9; Zao Wou-ki, 3—21/10; Soulages, 24/10—11/11. Kernblee: Tom Morin, till 14/10; Mon Levinson, 17/10—4/11. Lefebre: Roger Gillet, 10/10—4/11. Royal Marks: Tobey, 25/9—28/10; Stubbing, 3/11—2/12. Mi Chou: Dale Joe, 2—21/10. Nordness: Milton Hebald; sculpture, 2—21/10. Panoras: Frances Avery, paintings, till 7/10. Parke-Bernet: Manuscripts, autographs and books, from the Forest H. Sweet, Dr. Douglas MacFarlan, and other collections, sale October 3 and 4; English and other furniture and decorations from the Estate of the Late Mrs. Walter P. Bliss, sale October 6 and 7; Modern paintings and drawings from the and other turniture and decorations from the state of the Late Mrs. Walter P. Bliss, sale October 6 and 7; Modern paintings and drawings from the Ross R. De Vean and other collections, on view from October 6, sale October 11; Modern paintings, drawings and sculpture from the Adolphe A. Juviler Collection, on view from October 21, sale October 25. Roke: Frank Metz, paintings, 2—25/10. Bertha Schaefer: John von Wicht, paintings, 9—28/10; François Stahly, sculpture, 9—28/10. Judith Small: Pre-Columbian art. Stable: 6th new sculpture exhibition, till 14/10. Staemptil: James Boynton, paintings, till 7/10; Bernhard Heiliger, 10/10—4/11. Allan Stone: Jim Davis, September—October; Steven Durkee, October—November. Thibaut: Hans Hartung, pastels, till 21/10. White: Arthur E. Kern, paintings, and collages, till 21/10.

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